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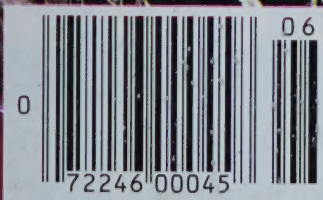
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Rockin' All Over The World

German Greats Prepare For Next U.S. Invasion.

by Quinn Northrop

What does Accept have to do to become successful in America? Lord knows these German metal mavens have tried just about everything. They've toured the nation from stem to stern, bringing their gothically tinged opuses to every town, village and hamlet with enough room for their amps. They've recorded albums with the American market in mind — most notably, their recent live disc, **Kaizoku-Ban**. The six-song LP was recorded in Japan, but released with the express goal of drumming up more Stateside interest in vocalist Udo Dirkschneider, bassist Peter Baltes, drummer Stefan Kaufmann, and guitarists Wolf Hoffmann and Jorg Fischer. So far, it looks like the strategy is working.

"America is a very important place for us to become successful," Fischer explained in lightly accented English. "When you come from Europe, you have no idea how enormous America really is. You can tour places like Germany or England in two weeks, and that's including two or three nights in the major cities. When you come to America, you're here for a long time. There are so many places with giant indoor arenas that sometimes you wonder how they can all be filled. But every night they are jammed with people who love rock and roll."

The Americanization of Accept has been a short and relatively easy process. Just a few years back, the band embarked on their first U.S. tour with a rudimentary, at best, understanding of English, and favoring the dark clothing and grained food of their Teutonic homeland. By the tour's end, a scant four months later, the band could be seen sporting Disneyland T-shirts and chowing down on cheeseburgers and hot dogs. A change could also be heard in their music.

"We saw that, to become successful in America, we would have to place a bit more melody in our music," Hoffmann explained. "Before, we were primarily concerned with the power of our music. That's still a major concern of ours, but on the **Metal Heart** album and on our new studio album as well, we've begun to bring a number of more commercial elements into the music. We're not one of those bands who says they don't want to sell records. We do — lots of them. We will always be a very uncompromising heavy-metal band, but we want to be a successful one too."

With **Kaizoku-Ban** bringing more fans than ever to Accept's musical camp, it seems as if the quintet's aim of breaking big in the U.S.A. is well within reach. The band is quick to note that one reason for the live LP's acceptance is its release amid a number of other hard-rock albums —

ACCEPT



Eddie Malluk

Udo Dirkschneider (left) and Hoffmann: "We're an uncompromising metal band — but we want to be a successful one as well."

most notably, Twisted Sister's **Come Out And Play** and Dokken's **Under Lock And Key** — which helped the album gain access to radio and MTV.

"When we released **Metal Heart**, we were the only heavy-metal band doing an album at that time," Hoffmann said. "We were hoping that it would make people notice us more, but instead people singled us out as the heavy-metal band of the hour — the group to watch out for. So we didn't get any attention from radio or TV, and that hurt us very much. This time, bigger bands have opened the doors for us in some ways, so we don't have to lead the attack. We feel much more comfortable this way."

Of course, a six-song live album recorded in Japan isn't going to break Accept on the American market on its own. The band knows

their next studio album and subsequent U.S. tour may be the most important in the band's career. It'll be gut check time for these Kraut Rockers. Either they'll live up to the high expectations of metal fans, or they'll be relegated to also-ran status for a long time to come. According to Hoffmann, the band is ready to face the challenge.

"We're working on some very good new material, and when people hear it, they will be a little surprised," he said. "It's still very much Accept-styled rock and roll, but it's harder and more commercial at the same time. We've learned our lessons well. We will take what we've done right over the years and make ourselves better than ever." □

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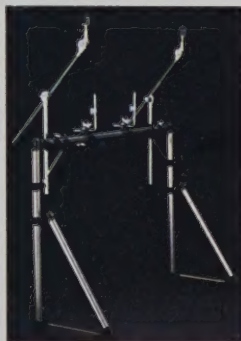
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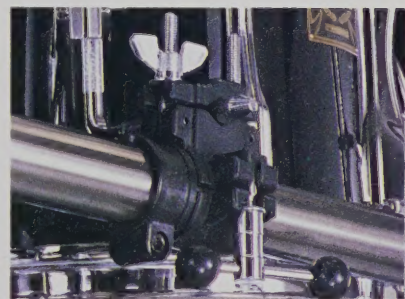
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HP INFORMATION CENTER

IN THE STUDIO:

Motley Crue is working on their fourth LP, rumored to be about mind control and subliminal messages.

Ratt is completing the follow-up to **Invasion Of Your Privacy**.

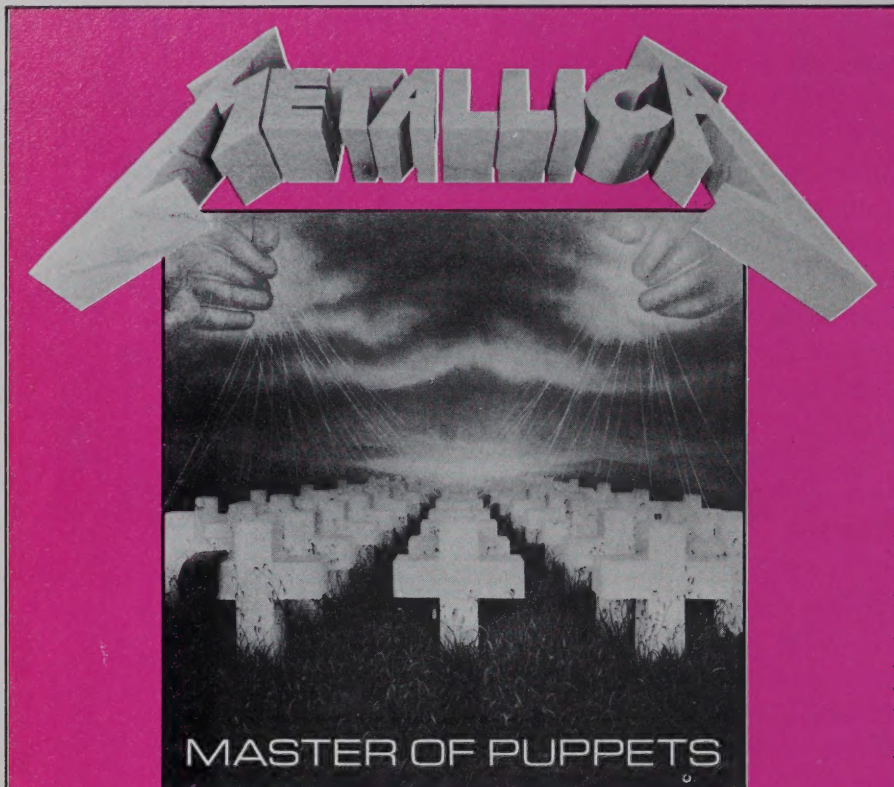
Queensryche is putting the finishing touches on their second LP, **Rage For Order**.

LATE NEWS:

David Lee Roth plans on releasing his first solo LP by summer's end. His new group features guitarist Steve Vai, bassist Billy Sheehan and drummer Gregg Bissonette.

Lita Ford's year long engagement to Tony Iommi has broken off due to Iommi's apparent "stealing" of Lita's drummer for Black Sabbath.

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Ace Frehley



LANEY
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by Andy Secher

An Inside Look At The Men Who Comprise New York's Metal Legends.

Perhaps only two bands in rock history have enjoyed the distinction of having four instantly recognizable members. The Beatles were one, the original Kiss was the other. Now, after years of transition and change, Kiss is once again a quartet featuring four unique and distinct personalities. Sure, the band's two dominant presences — guitarist/vocalist Paul Stanley and bassist/vocalist Gene Simmons — still garner the lion's share of media attention. But as their most recent tour in support of the group's 20th LP, *Asylum*, has proven, drummer Eric Carr and guitarist Bruce Kulick are vital cogs in Kiss' metal machine. We now present a forum in which each of the band's four members expressed his views on life, love, and rock and roll.

PAUL STANLEY:

"It's really tough to drop old songs from the stage set. You become attached to them, but you've got to make room for new material. Kiss is very aware that what we did yesterday is partially responsible for where we are today. But what we do today is the key to where we'll be tomorrow. You've got to be proud of your accomplishments, but you've got to be willing to move along. I could never imagine us not playing *Black Diamond* in concert, but it's gone. It's part of a natural growth process a band has to keep going through if they want to stay fresh.

"Keeping things interesting onstage is the key for me. I look at each concert we do as a personal challenge. I want to see how far I can push myself. I want to find out what my limitations are, and the only way to do that is to push myself as hard as I can every night. Sometimes that means literally falling on my ass, but it also means getting right back up and going harder than ever. I want to be everything the fans expect me to be. In fact, I want to surpass all their expectations. Every night is another audience in another town. They don't care what you did the night before. They want it then, and you better be able to give it to 'em."

GENE SIMMONS:

"The stage is the place where everything goes. It's the legal zone for flashers. For some reason, people give you the right to do anything and be anything you want up there. If it wasn't for that freedom, I'd be standing on street corners, flashing old women and little girls — especially the little girls. Nothing is sacred in rock and roll. There's nothing that can't be done or shouldn't be done. The only limitation you have is your own imagination. Kiss has always had a very vivid imagination. We keep our minds open to any idea, no matter how bizarre it might seem. We know there has to be a balance between music and theater. Our fans expect a spectacle when they come to see us, and they get it.

"We're never satisfied with what we've already accomplished. A lot of people just can't understand that. From the very beginning of Kiss, people would come up to me and say, 'Aren't you satisfied yet? Haven't you made enough money and had enough women?' They act like our career is nothing more than a whim. Those people will never understand what Kiss is about. To me, Kiss is like air. You have to breathe to live, and without Kiss, there would be no life for me. I'll be fighting for that last gasp of air until the very end. They'll never get me off the stage. They'll have to drag me off."

BRUCE KULICK:

"When I was growing up in Brooklyn, Kiss always had a very special aura about them. They were from New York too, so they were like our Beatles. I was never really in awe of them, because my older brother knew them pretty well, so I got to know them too. When I went to see them play Madison Square

"They'll never get me off the stage. They'll have to drag me off."

Garden in 1978, I was totally blown away. The show was incredible. They represented everything rock and roll was supposed to be. They were great musicians, and they were incredibly entertaining. What a combination! That's when I started developing the greatest respect for what Kiss was all about.

"Now that I have the chance to play with them, it's the greatest thrill of my life. It's

really a dream come true. I'm proud of being in the band, and I want everyone to know I'm there. I don't want to hide in the background. It's to the group's benefit if I'm not the mystery man who lurks in the back of the stage. It's a great feeling to have people know who I am. Before, I was just happy to be onstage and part of what was going on. But now, it's different. I've tasted what it's

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Paul Stanley


like to be in Kiss — the money, the fame, the women — and I like it.”

ERIC CARR:

“There are so many strange things that happen on the road. There was one night in

Las Vegas last tour when I ended up in bed with four beautiful, blond showgirls. That’s one of the benefits of being in Kiss. You get to live out so many of your fantasies. It’s great. People who say they don’t like the attention are crazy. Sure, it’s not for everybody, but I wouldn’t have it any other way. It fits my personality — both onstage and off.

“I’m a crazy kind of guy. Not a nasty kind of crazy, but the kind where I know that if I didn’t have rock and roll as a release for all my energy, I’d probably be in jail now. I just go crazy onstage. I don’t have to psych myself up about going on — I’m always ready. I need rock and roll like a fat man needs a donut. It drives me, it controls me, it’s my reason for being.” □



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Van Halen: Alex Van Halen, Sammy Hagar, Edward Van Halen, Michael Anthony.

by Andy Secher

By now, the concept that Sammy Hagar is indeed the new lead singer for Van Halen has been accepted by most rock-and-roll fans. Sure, the notion that David Lee Roth had split the VH fold to seek fame and further fortune in the movie world was, at first, difficult to swallow. But, as the "new" Van Halen's music began to be heard, with Hagar's rough-and-ready vocals leading the way, the band's claims that this VH was the strongest ever were proved true. Recently, we had the chance to talk to Hagar, Edward and Alex Van Halen, and Michael Anthony about the unique personalities that make this latest version of Van Halen so special.

Hit Parader: What is the basic difference between having David in the band and having Sammy as lead singer?

Alex Van Halen: We're all working together to try to create something special now. Before, while we accomplished a great deal, we reached a point where other interests began to creep in. That affected our ability to make the music we wanted.

Sammy Hagar: Speaking for myself, since I can't comment on the band before I joined, I love the attitude everyone has. There's a commitment here that's just unbelievable. I think I can speak for everyone when I say Van Halen is

for the opportunity to get out in front of people and play our asses off. We just want to see a lot of smiles when we're onstage. We know we'll be getting off on it, and we're sure the fans will be too.

HP: We heard so many stories about the internal conflicts that existed between David and the rest of the band on the last tour. Did that make playing rock and roll more of a job?

E VH: We play rock and roll, we don't work it. It's that simple. We never let any outside distractions bother us.

Michael Anthony: I think most of the problems that surfaced in the press last time were a little overblown. When you're in a band, there are always certain little problems. It's like anything else in life. But those problems never affected our music. That's for sure.

HP: Enough about the past. Let's talk about the band's creative process. How did the material on the new album come together?

AVH: Usually Ed comes up with a song. He writes 99 percent of the music, and Sammy comes up with 99 percent of the lyrics. Mike and I just sit around and collect royalties (laughs).

E VH: It's a little strange how things work out. I'll come up with a piece of music which might appear to be a complete tune, but at the end of a day after working it around with these guys, it's been turned into something better. It's great working with other musicians who are very creative and who aren't shy about giving you input. I might come up with the initial seed, the thing that gets everybody fired up, but they take it from there.

HP: We've heard stories that, in the past, certain songs — *Jump*, for instance — were sitting around for years because Roth was reluctant to try them. Has Sammy's addition changed that attitude?

E VH: I'll play anything and everything for Sammy. He's a lot more open, and that makes it great for me. It's a lot of fun knowing anything you do will be listened to carefully and given serious consideration.

SH: I've just got to add one thing at this time, and that's the thrill I get out of dealing with musicians who have such a strong identity on their instruments. I can walk by a room where Mike or Al is warming up, and I can instantly tell it's them because of the sounds they project. I've never been in a band like that before, and it's great. Alex and Michael aren't really given enough credit for shaping this band's

sound, but the way they play is really the foundation of Van Halen's music.

E VH: It's kind of funny that drums and bass aren't really considered melodic instruments, but those fuckers really make music when they play. It's time they started getting their share of the credit.

MA: Hey, I agree (laughs).

HP: Sammy, it's obviously a problem for you to sing songs made popular by another vocalist. How have you tackled that?

SH: That was one of the main things that concerned me when I joined the band. Hell, I've written over 160 songs, and I could never become like a bar-band singer and sing someone else's material. But, in the same way, I don't expect Edward to sit around playing my guitar licks onstage. We've tried to reach a happy medium. If I can have

fun singing a particular song Van Halen did in the past, I'll do it. But if someone says, "Hey man, you've got to do it because some kid expects it," I'll say, "Fuck that kid!" (Everyone laughs.)

HP: Were you a fan of Van Halen before you joined?

SH: Oh yeah. You can go back and read stories in magazines where I've praised Edward's playing and really ragged on Roth. I've always said Edward is the best guitarist in the business today. In my tour bus, there was always a Van Halen tape or two, and they got played all the time.

E VH: Making music is like screwing a chick. You can't make her feel good if you feel like shit. You've got to get off on your music as well as the music the other guys make. Our thing is to get off onstage every night. We know if we do that, the fans will get off too. □



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Edward Van Halen: We'll rock your face off every night. I can't ever see a time when this band won't just kill



Edward Van Halen: "We play rock and roll, we don't work it."

Bob Leate



RAVEN

Running With The Pack

Power Trio Return To Form With *The Pack Is Back.*

by Rick Evans

With the release of their second major-label LP, *The Pack Is Back*, Raven have solidified their position as Britain's preeminent proponents of power metal. While the new album is more progressive and melodic than its predecessor, *Stay Hard*, brothers Mark and John Gallagher and their drumming madman Wacko have remained true to the Athletic Metal credo that propelled the band to the top of popularity charts around the world. Recently, we had the chance to talk to Mark and John about what makes Raven stay hard.

Hit Parader: *The Pack Is Back* has a more polished sound than Raven's previous albums. Aren't you worried your hardcore fans will have trouble accepting that?

John Gallagher: No, because the album is just as heavy as anything we've ever done. We're not saying it isn't produced better, because it is, and we're very proud of that. We worked with Eddie Kramer, who's produced everyone from Jimi Hendrix to Kiss, and he really helped us. He isn't like Mutt Lange who wants every band he works with to sound the same. He doesn't put his stamp on you. He lets you put your stamp on him.

Mark Gallagher: Another reason this album is a little more polished is that we took almost two months to finish it. In the past, we've done albums in one week. *Stay Hard*, as an example, took only two weeks from start to finish. Having more time to record allowed us to try a lot of different things. We have the Uptown Horns on one track, and there's a guitar synthesizer on a couple of others. But the horns and everything else are so heavy that no one can mistake it for anyone but Raven.

HP: Why did you call the album *The Pack Is Back*?

JG: It represents what Raven is all about. When we're on the road, the band, the crew, everyone associated with us is like a pack of animals. We're just crazy waiting to go onstage and let off all our energy. We wanted everyone to know we weren't going away. We wanted them to know the pack is back.

HP: You talk about how crazy you are onstage. Why do you act as wild as you do? I know that all three of you have been injured quite severely onstage over the years.

MG: It's not something we really think about. When we hear the music, there's nothing else to do but jump around and act crazy. I remember how disappointed I was when I first saw Black Sabbath. Here was this great heavy music, and there was Tony Iommi, standing in one place

"We just go on stage and it just breaks loose."

like he was stuck in cement. Heavy rock is music to act crazy to. We just go onstage and all hell breaks loose. But we're that way in the studio too. Wacko totally destroyed his drum kit when we finished recording, and John and I each broke three or four instruments.

JG: As far as the injuries go, we just treat them as part of being in a rock-and-roll band. Playing onstage is like playing a football game to us. It's very physical. And if it means getting a few burns from the pyro when it goes off, or having scars from instruments crashing into us, that's the way it is.

HP: A lot of people don't realize that Raven has been around for 10 years. How was it trying to get gigs back home in Scotland in the late '70s?

MG: It was very hard. The clubs were the only places you could play, and when we started out, it was a bad time musically in Britain. There was new wave, and even disco, and the club owners didn't want anything to do with heavy-rock bands. But we never got too discouraged. We knew the kids wanted to hear what we were doing, and gradually we built up an audience who would pack any club we'd play.

JG: Those days weren't easy by any means, but being able to go through something like that makes you prepared to handle just about any situation you may run into. There are a lot of bands today who seem to become successful right away, without really having to fight for recognition. They're lucky in some ways, but I think they've missed a lot.

HP: What about touring behind *The Pack Is Back*? Do you think Raven's stagershow will translate well into big American arenas?

MG: We don't see why not. This time, we'd like to do mix club and small theatre dates where we can headline, with opening-act arena gigs. We've shied away from arena shows in the past, but now we know that it's the best way to reach a lot of people in a short period of time. I think the show we do will be even better in bigger halls because it'll give us more room to go crazy.

JG: One thing we'll probably do in an arena is try to keep the stage relatively small. Some bands — Van Halen is one that comes to mind right away — end up looking like ants on a giant stage. We don't want that. The three of us, not some giant lighting rig, are the stars of the show.

HP: Raven is one band that seems to fall between metal classifications. Most people think of you as a thrash band, but others look at you as progressive metal, like Maiden or Priest. How do you view yourself?

JG: We're certainly not a thrash band. We were around long before thrash, and while certain aspects of our playing are similar, we have a much greater sense for melody. We're just a hard-rock band that tries to be different. I like the idea that people have trouble classifying us. Raven isn't like any other band — and we aim to keep it that way. □

MAIL

Last week I watched **American Bandstand**. My parents loved it, but I think it stunk. I can understand them playing oldies and some pop crap, but there was no metal. All they showed was a quick picture of Kiss. What's their problem?

Tony Fregchio

The interview with Ronnie James Dio in the February issue of **Hit Parader** scared me. Ronnie

said, "I have a feeling I may die pretty soon." I don't like the sound of this. If he's sick, I pray to God he gets better.

Concerned Dio Fan
Coronado, CA

I recently attended Ronnie James Dio's concert, and was I amazed! His stage show and light show were unbelievable, and the sound was great. Vivian Campbell, Jimmy Bain, Vinny Appice and Claude Schnell are all great musicians, and backed up with a voice like Dio's, they made one helluva group! Keep up the good work, Ronnie!

Bobby Underwood
Indianapolis, IN

For the past couple years, I've been reading your magazine, and I think it's great. But there's one problem. Members of groups like Twisted

Sister and Motley Crue talk a lot about one another. For example, Motley Crue members put down Rush, and so on. There's no reason to put down anybody. Let the music speak for itself.

Crazy

I have a couple of comments to make: 1. Why has Motley Crue wimped out on all of their loyal fans with their latest album? 2. To all Ratt fans: How can you listen to that wimp music they play? You guys would probably like Crue's new album. 3. Long live **Hit Parader** and **ROCK AND ROLL!**

Dann Baker
Beckville, TX

I'm sick and tired of heavy-metal listeners calling us "new-wavers" and "preppies." I am one, and proud of it! So just remember, Kiss, Ozzy, Motley Crue, Ratt, and AC/DC aren't the best. Try listening to some real music, such as



David W. Wright/Reena

Ronnie James Dio: Keep up the good work.

Madonna, Huey Lewis and The News, Cyndi Lauper, U2, the Thompson Twins, Depeche Mode, and Wham! I could go on, but I'm not wasting my time on you heavy-metalers.

All Of Us Wavers & Preppies

I've subscribed to this magazine for the last five years. I've collected it, and have over 300 copies. You're the best heavy-metal book that is published. Keep up the good work, and never stop the heavy-metal flow.

Dedicated Heavy-Metal Fan
Brownwood, TX

To all you Kiss-haters: If you like Van Halen or Motley Crue, and hate Kiss, you're screwed up. I remember when Kiss practically started those groups. Kiss doesn't brag much, but they sure don't need any crap from people. Kiss, get back here. We want another concert.

John Schmidt
Sacramento, CA

Whoever wrote that Iron Maiden is the worst group ever is right. I went to see them on their **Powerslave** tour, and they were lousy. The only good thing about the concert was the special effects. Iron Maiden is so overrated it's pitiful. When compared with groups like Judas Priest, Metallica and AC/DC, Maiden looks like Blackie Lawless' meat.

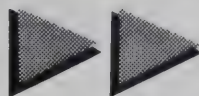
Jen Barbaruolo
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Raj Rama/LGI



Iron Maiden's Bruce Dickinson: Are they overrated?

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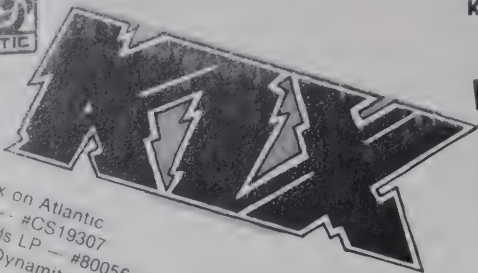
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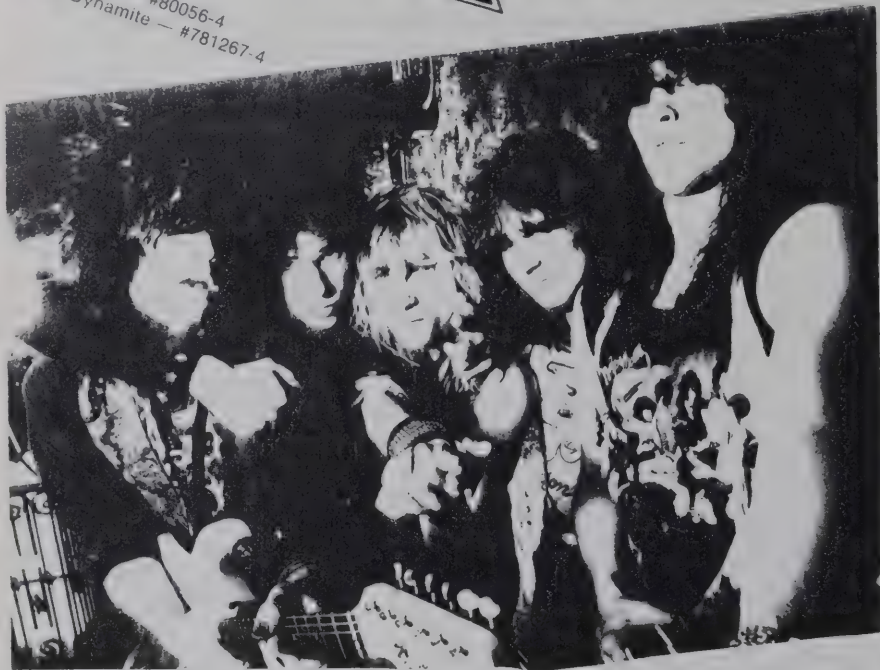


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I would just like to say that AC/DC is the best band in the land. They've been putting out great music for almost 13 years, and they're still going strong. It's a group like AC/DC that gives heavy metal something really worth listening to.

Chris Otherson
Port Clinton, OH

Terry Sesvold/Pix Inc'l



AC/DC's Angus Young: Part of the best band in the land?

I would just like to say, "More power to you," to Van Halen for getting Sammy Hagar as their lead singer. You guys didn't need Roth anyway. I can't wait to hear two guitar greats playing together. This should be one kicking album! I have but one thing to say to D.L. Roth, "Beware the Ides of March."

Dow Wilson
Oklahoma City, OK

As Alice Cooper fans, we are unhappy to say that you don't have enough articles on him. Don't forget that he was one of the few who started the heavy-metal scene. In future issues, we'd like to see some photos of him.

Diehard Alice Fans
Salmon Arm, BC

How come we don't hear more about Black 'N Blue? These guys have an incredible album out, and every one of the songs are outstanding. After you hear this record, you'll be Black 'N Blue from banging your head!

Toni Davis
Oklahoma City, OK

I am sick of hearing about Metallica. They make me sick. Every time I see their ugly faces, I want to barf. They say they don't need to wear makeup or good threads. Well, if I want to see ugly faces, I'll go to the zoo. Metallica, put paper bags over your faces, so next time you won't turn people away. □

B.G.M
California

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Heavy metal HAPPENINGS

by Andy Secher

Larry Holst



Jimmy Page: A victim of the rock-and-roll lifestyle?

The Firm's Jimmy Page is once again surrounded by controversy concerning his health. Last year, the legendary guitarist was reported to be seriously ill on a number of occasions. Then, shortly after the release of the band's new LP, **Mean Business**, stories emanating from London indicated that Page had turned over a new leaf, and was feeling better than he had in 10 years. Now, however, as the Firm prepares to embark on their second world tour, sources close to the band say Page may once again be falling victim to the rock-and-roll lifestyle.

It's back-to-the-studio time for Motley Crue. Following vocalist Vince Neil's brief "vacation," the band has returned to Cherokee Studios in Los Angeles to begin work on their fourth album. According to guitarist Mick Mars, the band will probably use three different studios to record the LP, but Cherokee remains his favorite. "It's the place I get the guitar sound I

want," he said. "I don't know why it is, but there are some places we get great drum sounds and other places we get good vocal and guitar sounds."

More and more bands are being affected by the recent drive to prevent fans younger than 14 from attending heavy-metal shows. A few months back, for instance, Kiss drew fewer than 6,000 fans in San Antonio after that city's council put such a plan into action. Obviously, bassist Gene Simmons wasn't thrilled by the assembly's intention. "They're trying their best to kill rock and roll," he said. "But in their heart, they know it can't be done."

Triumph's Mike Levine expressed a bit of disappointment over the failure of the band's recent live set, **Stages**, to rise above number 50 on the sales charts. "We really didn't know what to

expect from the album, because we never released a live LP before," he said. "I don't know if we expected it to sell more than a Triumph studio album. We thought it was a great record, and I'm sure the people who bought it think so too. Now we still have something to shoot for — a top 10 LP."

Ratt's Stephen Pearcy reports that work on the band's still-untitled third LP is moving along very well. The group has already recorded five tracks for the album, and Stephen says the disc should be in record stores within four months. "We work pretty fast once we get into the studio," he said. "We do a lot of preproduction, so once we get in there, we know what we want to do."

Believe it or not, Def Leppard is finally getting ready to invade Amer-

ican shores for the first time in three years. After various personal tragedies and countless recording delays, the Sheffield quintet is once again set to roll. "They're planning an extensive American tour," a record company source said. "You've got to remember that this will be the first time they've ever come over to America as headliners. The last time, they opened for Billy Squier for the first two months of their **Pyromania** tour."

More trouble brewing aboard the good ship Dokken? Well, it seems that guitarist George Lynch and vocalist Don Dokken are having more than a few disagreements on the road. While both promise that the continual war of words will never break up the band, Don was quick to add that the only thing keeping them together is success. "George and I will never see anything eye to eye, other than that the band comes first. He doesn't like what I stand for, and I have problems with what he represents. We just look at things differently. Always have, always will."

Loudness vocalist Minoru Niihara reports the band is planning an ex-



Def Leppard: Prepared to begin their next U.S. invasion.

tensive American tour for this summer. Talking through an interpreter, the diminutive singer said, "We learned so much in America last time. We want to come back and put everything we learned to good use. We still want to become the first Japanese metal band to reach international stardom. We still have a long way to go before becoming stars in

America, but we want to work hard at living out our dream."

Also putting the finishing touches on a new LP is Bon Jovi — and many rock experts are predicting this will be the album that sees Jon and the boys rise to superstar status. "We don't

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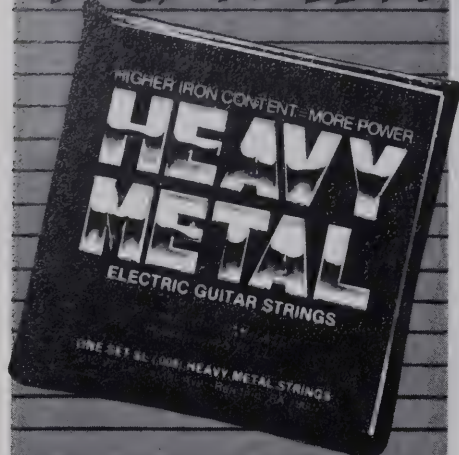
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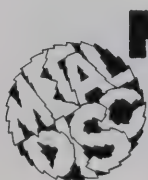
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really feel any pressure,” Jon said. “We know what we want to do, and we know how to do it. Everything we do, from songwriting to recording, is really hard work for us. But the results are worth it.”

* * * * *

Deep Purple's bassist/producer Roger Glover said one of his many goals is to capture the excitement of Ritchie Blackmore's live performance in the recording studio. "Ritchie has always been a very different guitarist in the studio and onstage," Glover said. "There's something about the red recording light going on in the studio that changes him. One day, I'll be able to get him to play as brilliantly in the studio as he does every night onstage."

Phoenix, Arizona, was the most recent battleground for AC/DC, when a self-styled preacher took to the airwaves to proclaim such tunes as *Highway To Hell*, *Back In Black*, and *You Shook Me (All Night Long)* were prompting suicide among teen-agers. When confronted with this charge, guitarist Angus Young seemed perplexed, but replied, "Why do people always read something into our songs? We're just a rock-and-roll band, singing about rock-and-roll topics. Sure, there's some sex and drinking in our songs. But I don't think sex is about to kill anyone."

W.A.S.P.'s Blackie Lawless is still smiling to himself about being asked to join the Kiss tour a few months back, after they originally told the Lawless one they didn't want him. It seems that Kiss offered W.A.S.P. a paltry sum to join their tour from the beginning last December, hoping W.A.S.P. would refuse the offer. When they did, Kiss signed on Black 'N Blue

Bill King



Ted Nugent: "Acting is pretty natural for me."

Ted Nugent appeared in a recent **Miami Vice** episode which saw the Motor City Madman playing a deranged drug dealer who is blown away by Crockett and Tubbs in the show's closing moments. According to the Nuge, his acting career is booming. "When I did the **Miami Vice** show, the director kept telling me I was a natural," he said. "But then, I told him, acting a bit crazy is pretty natural to a rocker like Young Ted."

Keep those cards and letters coming!
Send them to: Andy Secher, c/o Heavy
Metal Happenings, Charlton Bldg.,
Derby, CT 06418

Letter Of The Month

Dear Andy,

Have you noticed that hardly any new bands were good in 1985? How come 1984 produced monsters like Ratt and Bon Jovi, and everyone who put out albums last year really sucked? I can't believe all the good bands disappeared all of a sudden. There's something very wrong with heavy metal when all the good new bands vanish at once. It's like what happened to the dinosaurs.

Frank Marcante
Boston, MA

Dear Frank,

I don't know how accurate your analysis is. While I can't deny that few new bands in 1985 enjoyed the commercial success of Ratt or Bon Jovi, there was some exceptionally good product released. Just because bands like Keel, Yngwie Malmsteen and Anthrax, let alone Adam Bomb and Malice, didn't receive much radio or press attention doesn't mean they didn't put out some good music. Give those young bands a chance before you condemn them.

UFO

After a long hard wait it's a crime to miss out on "Misdemeanor" the brilliant new album from UFO.

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MISDEMEANOR



Celebrity RATE-A-RECORD

JON BUTCHER

by Charley Crespo

Ask Jon Butcher, leader of the Jon Butcher Axis, about music, and he's quick to profess a love for all its varied genres. His wide-ranging tastes don't allow him to judge a song by what type of music it is, but by whether there's "a sense of purpose or meaning in its foundation." And he's always glad to elaborate since music's his favorite subject.

"It doesn't mean that everything has to be serious, but I'm not interested in the next exercise in fashion," explained Jon. "Hair is not the music, not for this kid."

We sat Jon down in front of a stereo and a pile of recently released 45s, and asked him to pick a few and give us his critique.

Sex As A Weapon, Pat Benatar

I'm a late-blooming Pat Benatar fan. I just recently started liking her. So far so good. That sounds a little confused. I like her voice, but I don't like this song. I liked *Promises In The Dark* and *Love Is A Battlefield*. The message of this song is right on. Maybe they were going for the message this time. The integrity is behind it.

Secret, Orchestral Manoeuvres In The Dark

More monotonous dance music. Could be anyone singing the same monotonous singing (he imitates a droning vocal). I like new music, but this is repetitive. It might as well be updated British disco. It's in the past.

It's Only Love, Bryan Adams & Tina Turner

She's got a tremendous amount of emotion. Bryan Adams does too. When you see them on MTV, they're singing like they mean it. I love Bryan Adams' sense of raunch and the raw voice. I get a sense of commitment. I get the feeling he's serious, like he believes in what he's singing. His is one of the great rock-and-roll voices.

Love In A Vacuum, 'til tuesday

They're from Boston, so I should like them. I

saw them live, and they were boring. The best medium to hear rock and roll is live. There's nothing like a rock-and-roll concert, and it doesn't have to be the Rolling Stones. Simple Minds were really good, and Bryan Ferry was excellent. There's a certain style of music I regard as fashion, where it's much more important how they look on the picture sleeve than what they sound like between the speakers. I like music where I get a sense of commitment, which I don't get from fashion music. It's Bryan Adams, Tina Turner, Go West, Aerosmith. It has to be "I mean it," not the latest trend. I don't think the public buys it for long. This is not a put-down of people. I'm talking about records.

Road To Nowhere, Talking Heads

I like it a lot. I like the message behind it as well. This song gave me a good feeling the first time I heard it. Plus, I love the concertina. It's up-sounding, real positive. David Byrne is really

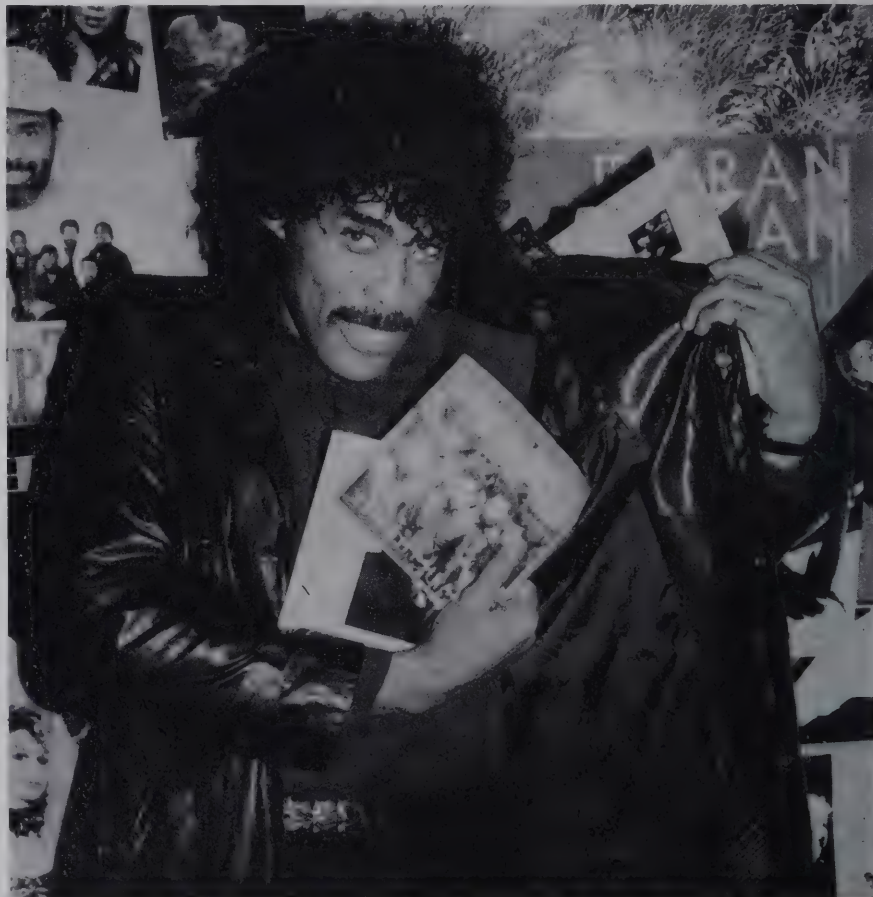
quirky, but I get the feeling he is so real. I'd like to meet him.

Sleeping Bag, ZZ Top

Uh-oh, a modern drum sound. Billy Gibbons is the best guitar-player. He's a monster, he eats it alive. These guys have come a long way, and they didn't sell out. They did what they did best and added an '80s sound. Hear that sampler? There he goes, that's the guy. Billy Gibbons has the real stuff. I don't think you have to be a lover of guitar solos to appreciate their records. He's got that grit, it's the real stuff under your fingernails. There's no way they'll be mistaken for posers. There's an integrity that makes it real. Their real persona comes through. They're making use of the technology available now, and that's allowed. It's the same thing I'm trying to do with Axis. The technology is there, so make use of the technology and interpret it. Use the tools that are available, rather than Husker Du or 'til tuesday, where the technology is the message. No sale for that. I like ZZ Top. Billy Gibbons is my man.

Easier Said Than Done, Jon Anderson

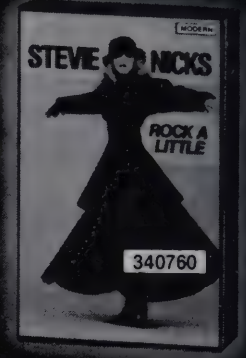
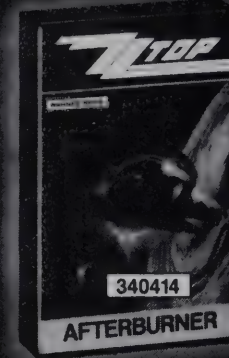
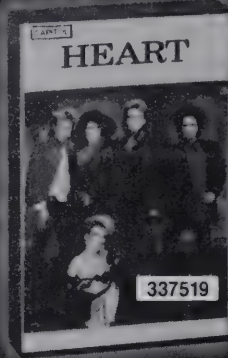
I like Jon Anderson a lot. I heard a record once of Jon and Vangelis that gave me a good feeling. I've always liked Jon Anderson and Yes. I like the quality of his voice — it's very innocent-sounding. Imagery in his lyrics has been his forte. I like it. It doesn't have much to do with rock and roll, but that's okay. □



Jon Butcher: "There's a style of music where it's more important how the band look than how they sound."

Debra Trubitz

11 HOT HITS FOR A

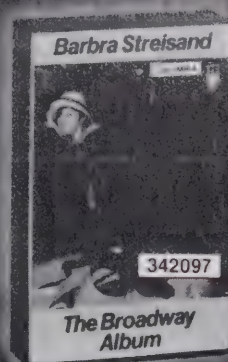
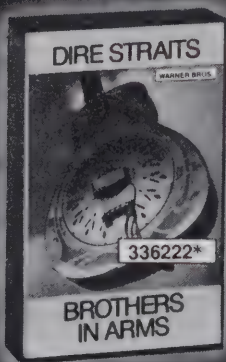
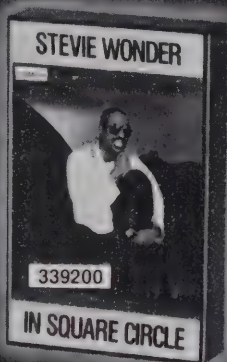
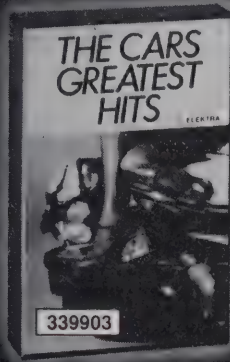


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UFO



UFO: "We didn't have much will power — and even less won't power."

Flying High

Phil Mogg Brings Metal Legends
Back With **Misdemeanor**.

by Rob Andrews

When the definitive history of heavy metal is finally written in some distant century, UFO will probably garner only a small footnote alongside

the accomplishments of Zeppelin, Purple, and Priest. Unfortunate, yet true, though during their peak years in the late '70s, no other band could match the instrumental virtuosity, on-record excitement and in-concert showmanship of this

British quintet. Then featuring the stellar guitar stylings of Michael Schenker on such albums as **Lights Out**, **Force It** and **Strangers In The Night**, UFO was unquestionably one of the greatest heavy metal bands ever.

Times, and bands, change however, and today a new UFO is battling to regain the glory that was once theirs. Remaining from the group's golden age are vocalist Phil Mogg and keyboardist/guitarist Paul Raymond, who have been joined by newcomers Atomic Tommy M on guitar, Jim Simpson on drums and Paul Gray on bass for the band's new LP, **Misdemeanor**. While the band's longtime supporters may note a shift in focus from the guitar histrionics of yesteryear to a more contemporary keyboard-oriented sound, there's no denying that UFO is back in fine form.

"I'm obviously very pleased with the band the way it is now," Mogg stated. "One of the keys is that we all work together very well. As our fans may remember, that wasn't always the case. Having everybody happy and working for each other's good is the only way to succeed. We had enough problems in the past. We want to make everything easy this time."

As Mogg noted, UFO's history is one noted as much for its internal turmoil as for its music. In the past, battles between Mogg and Schenker reached almost legendary proportions, with the singer calling the German guitarist every name in the book, and often referring to him as "Michelle" in press interviews. But what proved to be UFO's downfall was the band's willingness to drink just about anything in sight at the slightest provocation. Hey, it's National Spelunking Day? UFO would celebrate it! Mogg now insists that those days are long gone.

"We didn't have much will power — and even less won't power," he said with a sly smile. "But hopefully we've learned our lesson. I'm not saying I'm drinking tea all the time, but I'm not going to go on stage drunk anymore either. There's a fine line between what rock and roll is, and what acting unprofessional is. I owe it to the band, the fans, and myself to make sure I can give my best every night, and I'm determined to do that. Hell, in the old days, we were all just drinking buddies. Now we're a rock-and-roll band."

While the social structure of UFO may have turned away from the nearest bottle and toward the concert stage, the focal point of the band's hard-rocking attack remains Mogg's powerful vocals and the group's rugged guitar sound. While Schenker — and his replacement, Paul Chapman — are nowhere to be heard, the band's new six-string wiz, Atomic Tommy M, a Stockton, California-born Asian/American, has brought some new, exciting elements into UFO's classic metal sound.

"Tommy is a brilliant player," Mogg explained. "We've had a German guitarist in the band, an English one, and now an American. Each has been brilliant in his own way, and Tommy holds his own in comparison. He's a very distinctive instrumentalist who has a very definite West Coast flavor to his playing. Actually, we've shifted the balance between keyboards and guitar a little on this record, but the guitarist is still at the center of what we do. We have a very rich tradition to live up to, and I don't think the fans would put up with us if we didn't have a guitarist who could be really amazing. That's a big part of what UFO's all about." □

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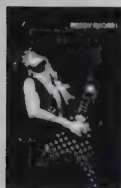
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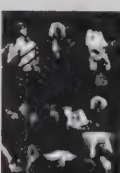
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Apollonia P
Jim Morrison T,J,S,P,A,E,B,K
The Who T,J,P,E,A,X,Z

Slade T,S
Hall & Oates T,P,K
John Cougar T,P
Paul Young T,S,P
Tina Turner T,P
Kick Axe T
British Flag T,J,B,A,E,D,Z
Skull T,B,A,E,X
Heavy Metal Rules T,J
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Pretenders P,S,C,E,A
Bruce Lee T,J,P
Genesis P,E,J,X
Prince P,T,J,A
Deep Purple P,A,T,J,K
Cyndi Lauper P,A,T
ZZ Top P,T,J,S
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Deep Purple

A Change Of Pace

British Bashers Return With Second "Comeback" LP.

by Rick Evans

The last year has been a time of great satisfaction for the members of Deep Purple. After all, it wasn't too long ago that the mention of their long-rumored re-formation caused chuckles, if not outright guffaws, from many segments of the rock world. There were those who said the band was over the hill and that their creative juices had dried up a decade earlier. Others proclaimed that any reunion would be nothing more than a take-the-money-and-run venture designed to reap maximum returns for a minimal investment of time and energy.

But with the platinum success of **Perfect Strangers**, and the sold-out status of their eight-month world tour, Deep Purple made their detractors eat their words. Now, some 18 months after their re-formation was announced, Purple is ready to do it again. Guitarist Ritchie Blackmore, vocalist Ian Gillan, drummer Ian Paice, keyboardist Jon Lord and bassist Roger Glover are prepared to show their recent success was no fluke.

"We find it amusing when people still question our motivation, let alone our talent," Glover said with a good-natured smile. "We've all been creating some excellent music over the last 15 years, whether it was in Deep Purple or not. I certainly don't see any reason to stop now. Many an unprejudiced ear considered **Perfect Strangers** our finest album, and that may well be. All I know is that if we all had the same attitude and dedication to the band that we have now, we never would have broken up in the first place."

As Glover indicated, Purple's internal chemistry has always been a key ingredient in the band's success — or lack of it. Perhaps no group in rock history has had a more perplexing recording history than Deep Purple, dating all the way back to 1969's **Book Of Taliesyn**. It's always been the band's pattern to follow a brilliant album with one that was, well, less than brilliant. One need look no further than rock history books for evidence. The precedent-shattering **In Rock** was followed by the uninspiring **Fireball**. Their most successful album, **Machine Head**, preceded the release of the nadir of the band's career, **Who Do We Think We Are?** One can't

help but wonder what makes Purple think they can change that pattern now.

"You can't compare the band today with the group that recorded **Who Do We Think We Are?** in 1973," Glover stated. "At that time, the band was having a lot of problems and, quite frankly, we weren't working very hard. We had burned ourselves out. We were playing six nights a week every week on tour. It was an impossible situation. I'll never forget seeing Ritchie in the hallway of our hotel one day with tears streaming down his face. I don't even think he knew he was crying. The constant touring had just gotten to us."

"We find it amusing when people still question our motivation."

"One of the benefits of being older is that you learn from your mistakes," he added. "When we got together this time, we all agreed we wanted to enjoy it. We weren't going to kill ourselves. If we felt like taking an extra day in a particular place and relaxing, we wanted to be able to do it. If we wanted to take some time off during the tour, we didn't want somebody telling us we couldn't. That's why not only are we happier, the music's better. We're doing this because we want to, not because we have to."

Still, is music alone Deep Purple's staff of life? It is a fact that Purple's management — the same people who used to handle Blackmore's and Glover's previous band, Rainbow — recently released a live two-record set of Rainbow material. While no one denies Rainbow was a good band, the demand for preserving the

group's finest in-concert moments on vinyl seems motivated more by money than by artistry. In fact, the release of the Rainbow set has caused grief to participants in that collection — most notably, vocalists Ronnie James Dio, Graham Bonnet and Joe Lynn Turner — who insist they won't see a dime from the record's release.

"They're all very greedy," Turner stated. "Why else would they release a live Rainbow album at this time? They're just trying to cash in on the success people like Ronnie and I have had since leaving the band. I don't have any respect for them."

Understandably, Glover has a far different attitude toward the release of the set, and toward the whole corporate philosophy of the Deep Purple family. "The simple fact is that all of us were doing quite well for ourselves before we decided to re-form Purple," he said. "Money alone could never have made us do it. If it had, we surely would have broken up again after the completion of the **Perfect Strangers** tour."

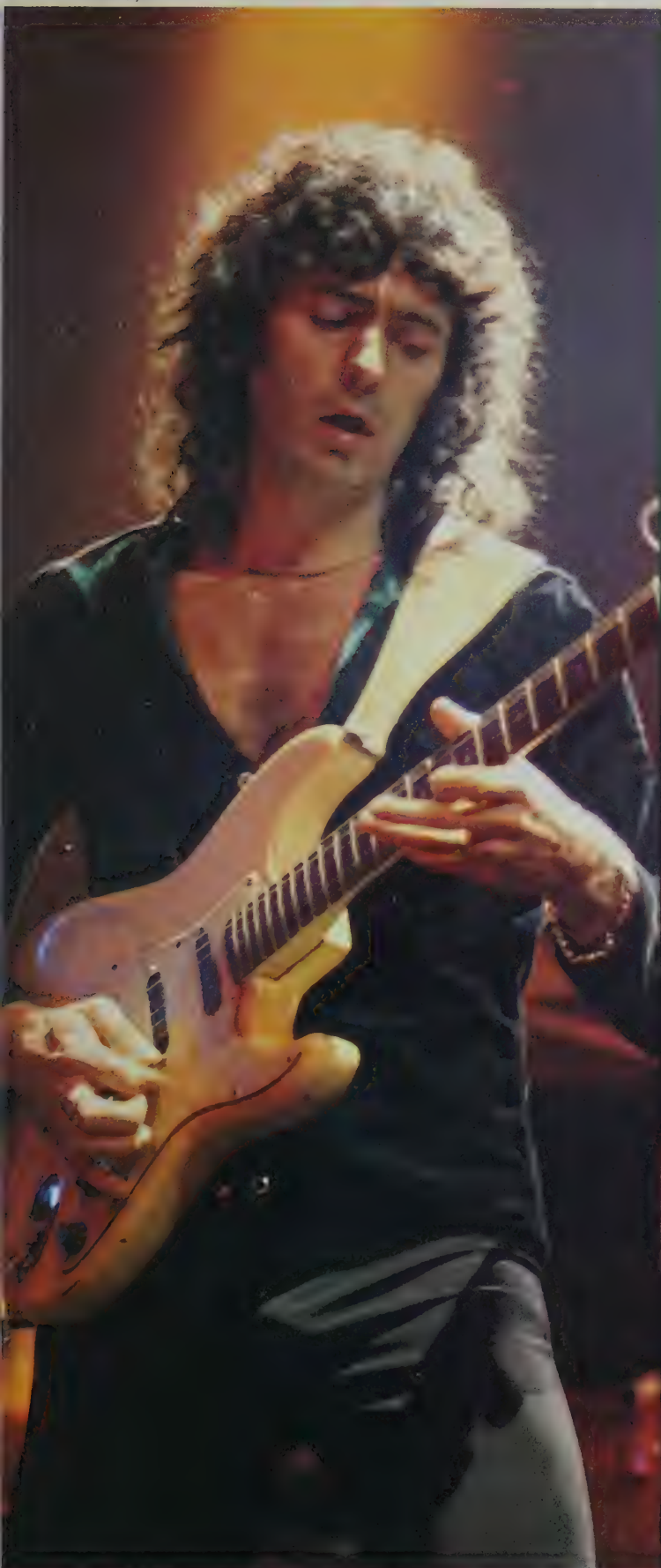
"The release of the Rainbow set was done as a favor to the many fans that band had," he added. "Rainbow ended rather abruptly, and we had been considering doing a live LP at the time. There's no question that Ritchie's playing has always been stronger live than in the studio, and to hear some of his work on the live album is wonderful. As one who has produced him in the recording studio many times, it's a joy to hear him in a concert environment."

While questions concerning the true motivation of Deep Purple may never be answered — and, perhaps, never should be — the bottom line is that their return has provided rock fans everywhere with a taste of metal performed at its highest level. Quite simply, there was never another rock band like Deep Purple, and there never will be. Like Led Zeppelin, the Beatles and the Rolling Stones, Deep Purple has made unique and lasting contributions to the rock-and-roll cause, and with the release of their latest LP, it appears those offerings are far from over.

"At one time, many years ago, I may have wondered how long one can play rock and roll," Glover said. "I don't ask that question anymore. As long as we're happy and making great music, why should we bother?" □

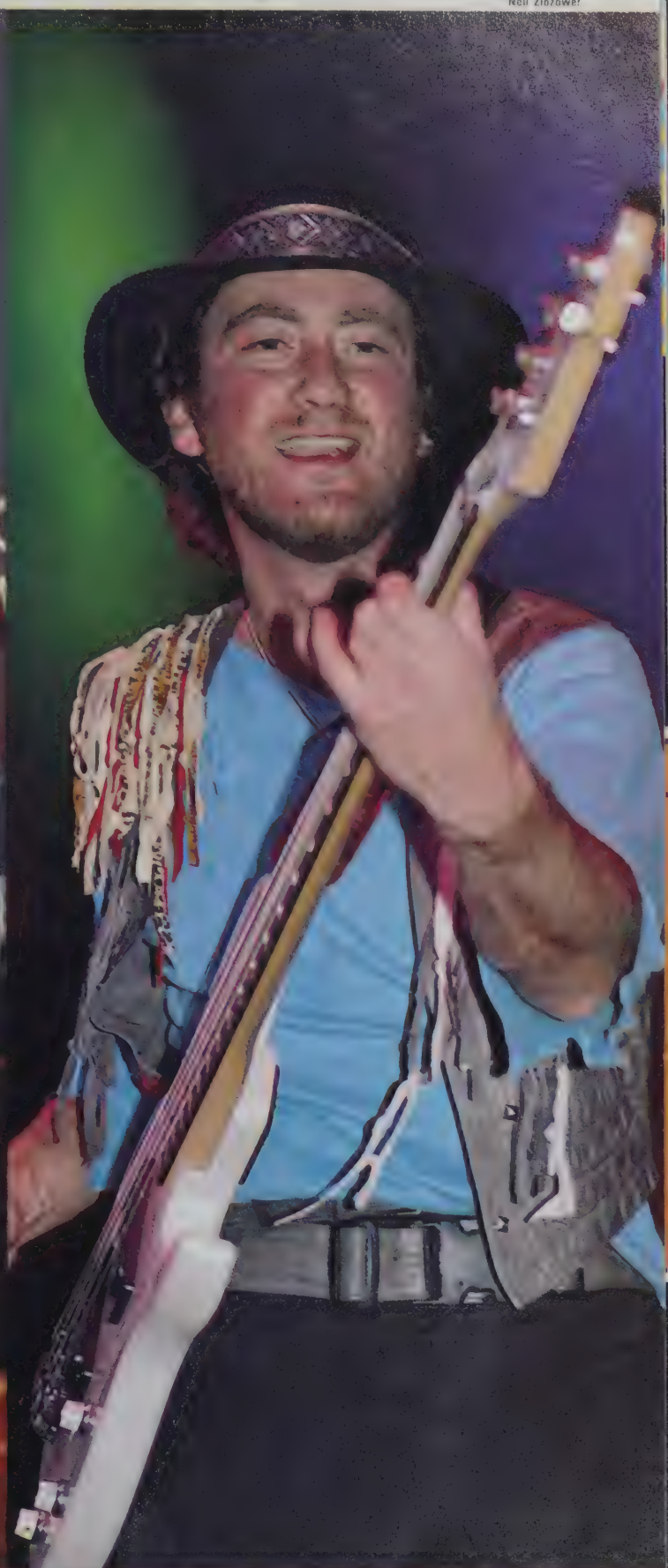
Ritchie Blackmore: One of the most influential guitarists in rock history.

Tawni Fotyac



Roger Glover: "One of the benefits of being older is that you can learn from your mistakes."

Neil Zlozower



Ozzy Osbourne

the madman
returns



Mark Weiss/UMWA

The Ozzy Osbourne band (left to right): Randy Castillo, Phil Soussan, Ozzy Osbourne, Jake E. Lee.

"I'm used to being called Satan and having fingers pointed at me."

by Andy Secher

*After nearly two decades atop the rock world, Ozzy Osbourne insists he still gets his greatest thrill from standing onstage in front of 20,000 delirious fans and screaming out one of his metal masterpieces. It seems that nothing can stop this lovable loon, the man who has served as both role model for an entire generation of rock vocalists and a nightmare for parents everywhere. Sure, there are plenty of performers with more flash than the Oz, and there are vocalists who can sing rings around him, but when it comes to projecting the quintessential heavy-metal image and creating the ultimate rock anthems, Ozzy Osbourne still stands alone. That fact is proven once again on his latest LP, **The Ultimate Sin**.*

Hit Parader: Ozzy, we ran a cover story on you in **Hit Parader** nearly a year ago, and at that time we were talking about **The Ultimate Sin**. Why did it take you so long to release the LP?

Ozzy Osbourne: One of the reasons was that I was putting a new band together over the last year, and that proved to be a lot more difficult than I imagined. Jake E. Lee and I spent so long trying to find the right drummer. We must have gone through 300 guys, and nobody was right. Then Tommy Lee, the drummer in Motley Crue, called me up one day and said, "I've got the guy for you — he's great." The guy he was talking about was Randy Castillo, who was living in Albuquerque at the time. It took a while for me to track him down, and then to top everything off, when he finally came in for an audition, he had his foot in a cast because he had broken it skiing. At that point, I really felt like I was cursed. But once he got in the band, he was incredible. He did all his tracks in seven days.

HP: That took some of the time. What were the other delays?

OO: Well, finding a producer was a royal pain in the ass. I had really never used a producer before, but after the hell I went through putting the final touches on the last

album, **Bark At The Moon**, I knew I needed one this time. I went through a lot of people who either I didn't want to work with, or who didn't want to work with me — and believe me, there are a lot of those (laughs). But once we found Ron Nevison, we knew we had the right guy. He's not easy to work with. He pushed me to do things I wouldn't normally do but, in the end, his treating me like a bastard really worked. We got some excellent results.

HP: How do you compare

Tom Farrington/Pix Intl



Ozzy Osbourne

The Ultimate Sin to Bark At The Moon?

OO: Believe it or not, as hard as **Bark At The Moon** was for me to do, that's how easy this one was. With Jake contributing so much of the music and Nevison handling all the production and mixing, all I really had to do was come up with some lyrics and then sing them. It made my life very easy. But as far as the music goes, we'll have to wait and see. I love the record, but it will be up to the fans to see if they like it as much as the last one.

HP: You mention the amount of work Jake put into this album, yet we keep hearing stories that he's thinking of branching off and starting his own band. Is there any truth to that?

OO: Not that I know of. Jake is like my partner in the band now. He's an incredible talent, and I don't think he's gotten the recognition he deserves as a guitarist. I don't know if it's the memory of Randy (Rhoads) or what, but Jake deserves all the positive press he can get. If he wants to go off on his own someday, good luck to him. I certainly don't own anybody, and I have no desire to. But at the moment, I think he's happy with me, and I know I'm certainly happy with him. It's funny, but when I did that Live Aid show with Black Sabbath, I kept looking at Tony Iommi, who's a very good guitarist, and thinking how Jake could just blow him away onstage.

HP: Since you brought it up, what's the story with Sabbath? How do you feel about Iommi putting out a Sabbath album on his own?

OO: I think it's a fucking disgrace. I don't see where he gets off using the name, Black Sabbath, on his own. To me, it's almost sacrilegious. It's a crime. To me, the whole notion of Black Sabbath has become a total joke, and since that band will always hold a very special place in my heart, I find that very sad.

HP: Can you see the day when you'll ever work with them again, even for a special project like Live Aid?

OO: I have nothing against the guys, and I quite enjoyed

working with them last year. But what drove the nail into the coffin of me ever even thinking about working with Sabbath again is their manager, who also happens to be my father-in-law. But that's a whole other story, and one I'm not going to go into.

HP: Let's get back to the album then. What about all the name changes we heard about? First **Killer Of Giants**, then **The Ultimate Sin**, then back to **Killer Of Giants**, then finally back to **The Ultimate Sin**.

OO: The album was originally supposed to be called **Killer Of Giants**. But then one night, I thought up the title **The Ultimate Sin** and said to myself, "What a great title. I've got to use that." The problem was that I didn't have a song to go with it. Then I wrote the song called **Killer Of Giants**, so I decided to change the name back to that. I called up my wife Sharon, who's also my manager, and when I told her my plans, she screamed, "Will you make up your fucking mind. You're driving me crazy with this." Then I sat down with Jake and worked out the song, *The Ultimate Sin*, and when that turned out so well, we decided to go with that title after all.

HP: There are no ballads on this album. Did you get any negative reactions for including *So Tired* on **Bark At The Moon**?

OO: I really caught a lot of flack from my hardcore fans for that song. They asked me what the hell I was doing, so I began to wonder if I had done the right thing by including it, even though I still think it's a great song. This time, I decided to do just a straightforward Ozzy Osbourne rock-and-roll album. I learned my lesson.

HP: Ozzy, you've been playing rock and roll for nearly 20 years now. You're rich, famous and apparently happy. What still motivates you?

OO: I'd probably die if I had to sit in one place all the time. I still enjoy getting out there and traveling and dealing with people all over the world. That's very exciting. I told Sharon that I wanted a year off. So she said, "You've got

it." A week later, I was begging her to get me a gig. I still love to play rock and roll.

HP: You've taken so much heat over the years for everything from biting heads off bats to supposedly being possessed by the devil. How do you view the recent actions by groups like the PMRC who want to put warning stickers on certain albums?

OO: I think it's rather silly. But then again, I'm so used to being called Satan, and having fingers pointed at me, that I'm pretty used to the controversy. I just try to ignore it.

HP: Once again, you're putting yourself in a position for criticism by calling the album **The Ultimate Sin**, and then including songs like *Thank God For The Bomb*.

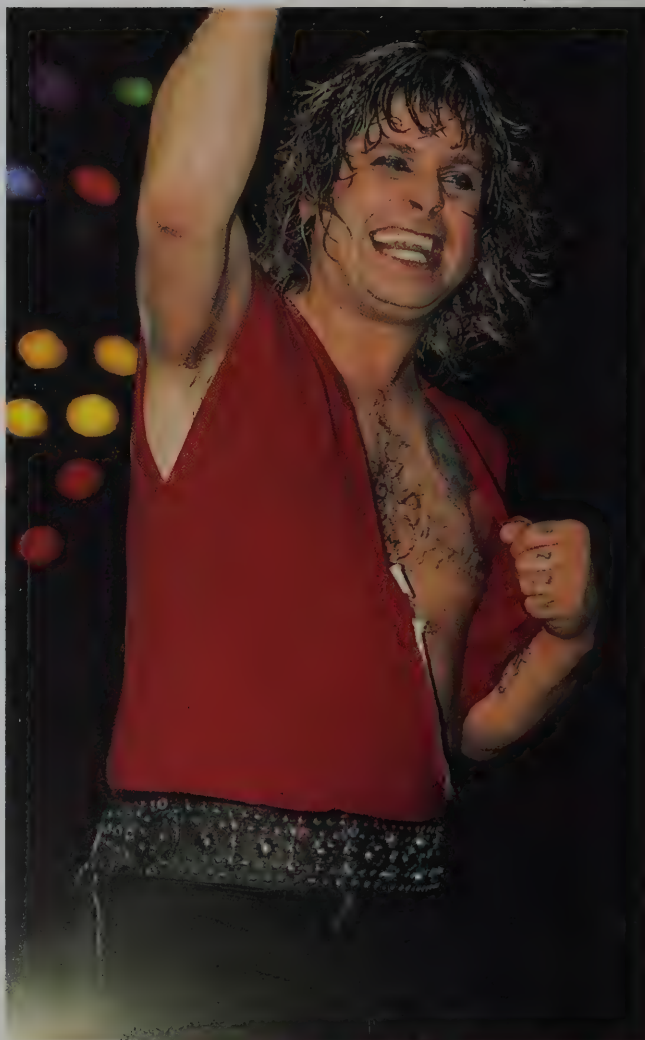
OO: The trouble with people is that they tend to judge a book by its cover. They've always done that with me. If

anyone ever took the time to listen to the song, *Thank God For The Bomb*, or read what it's about, they'd see it was one of the strongest anti-bomb songs around. As far as **The Ultimate Sin** goes, I'm leaving what that is up to each person. Maybe the ultimate sin is nuclear war, maybe it's adultery or murder. Maybe it's getting drunk all the time. I don't know.

HP: Speaking of getting drunk, how is your health?

OO: Once you're an alcoholic, you're always an alcoholic. I still drink, but hopefully not as much as I used to. Sometimes I hate what the bottle does to me, and I get angry that a liquid can control my life like that. But I've learned to live with myself and accept some of my faults as well as my good points. They all go together to make up Ozzy Osbourne. □

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The Mighty Oz: "I'd die if I had to stay in one place all the time."



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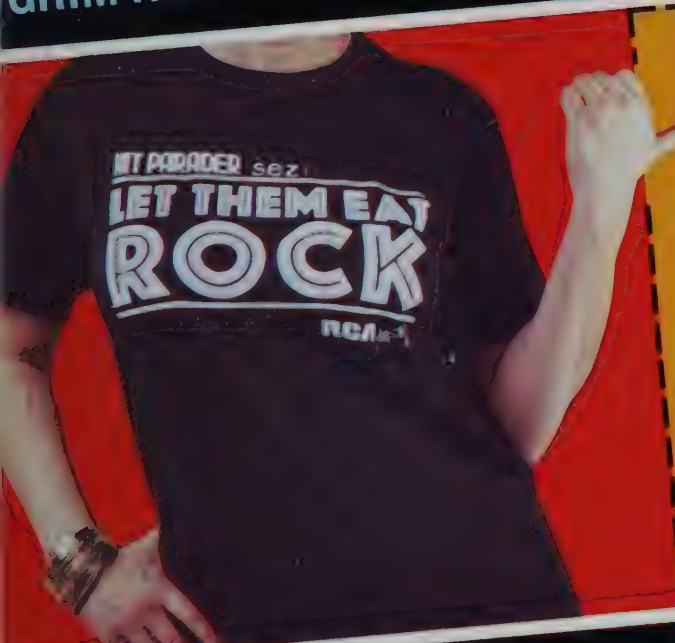
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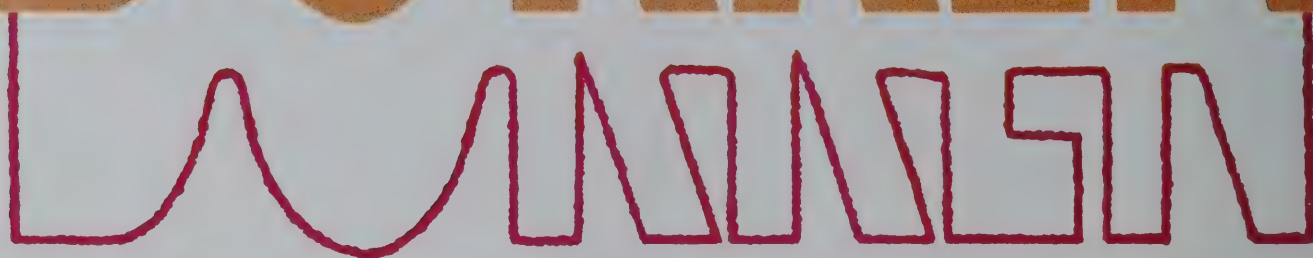
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DOKKEN

War & Peace (Pt. 2)



Don Dokken: "This band has a sick chemistry."

by Lisa Lampugnale

"It was wonderful, absolutely wonderful," Don Dokken said dreamily.

The lead singer of the band that bears his name was describing the feeling he had when guitarist George Lynch passed out one night on the group's last tour. It wasn't George fainting that tickled Dokken, though. It was the opportunity the guitarist's inability to play afforded Dokken.

"I took over on guitar for him," Dokken recalled. "And I had lots of fun. We finished the show as a three-piece." He sighed, "Yeah, it was wonderful."

From all the reports from inside the Dokken camp, it seems like Don wouldn't mind making that lineup permanent. Ever since the band began garnering success and press attention, Don and his axe-slinging associate, Lynch, have made it clear that it's the group's music, not the boys' love of each other, that keeps them together.

But with last year's top-of-the-charts hit single, *Alone Again*, and this year's hard-rocking release, **Under Lock And Key**, it looks like Dokken's internal chemistry — though a strange brew — is partly responsible for the group's success.

L.A. Rockers Claw Their Way To The
Top With **Under Lock And Key**.

"That's why we're still together," said Don in an interview from his California home. "The difference between our personalities are what makes this band what it is. It's a sick chemistry."

No matter how unbalanced, the mixture is working. **Under Lock And Key** is climbing up the rock charts, much to the band's pleasure. And, Don even admitted that the recording of the group's latest vinyl venture wasn't as rough as the band's previous studio experiences. Could it be the Dokkens are actually getting along better?

"No," Don said, without hesitating. "I didn't really see anyone in the studio. I didn't see George at all. He recorded in one room and I recorded in another."

Like a couple who holds a marriage together for the sake of the children, George and Don insist on staying together for the good of their music. And, like an unhappy couple, separate rooms is the best they could do.

"Musicwise, we clicked real well," Don said of the recording of **Under Lock And Key**. "Personality-wise, they're all fine. I'm the one who is hard to deal with. We recorded in separate rooms because we were in a hurry. I just worked at another studio."

Dokken and Lynch may have found a way to avoid each other in the recording process, but being on tour is a different ballgame altogether. Bands on the road eat, sleep, drink and play together, and Dokken is in the midst of a massive road trek in support of their latest offering.

"I was hoping things would change this year," the singer said of the reported conflicts between Lynch and himself on last year's tour. "It could be better this year. George is happy — I'm not playing guitar, so he should be happy."

"I keep to myself on the road," he continued. "I always leave right after the show, because I have to save my voice. The other guys are more of the party type. With George, it all depends on what the moon is like."

"I also listen to our taped concerts," the singer added. "I usually go back to my room, lay down, and listen. I don't listen to it right after the show

because, when I walk off-stage, I'm not going to be objective."

But don't the group members ever hang out together? It's extremely hard to picture the boys going four separate ways after a successful group effort, like a sold-out show. Don's answer is a simple "We're not the hanging-out-together types. I'm more of a loner. I keep to myself. I'm not much of a partier. I'd rather stay home and write songs."

Before beginning a night of after-show partying, Lynch has some serious work to attend to. Since Dokken tape themselves every night, the first thing George does is take

the tape to the back of the bus, and has a listen.

"Every night, it's just like clockwork," Dokken said. "He listens to the solos to see if he can make them better. And," he added with a hint of irritation, "he listens to my vocals to see if he likes them."

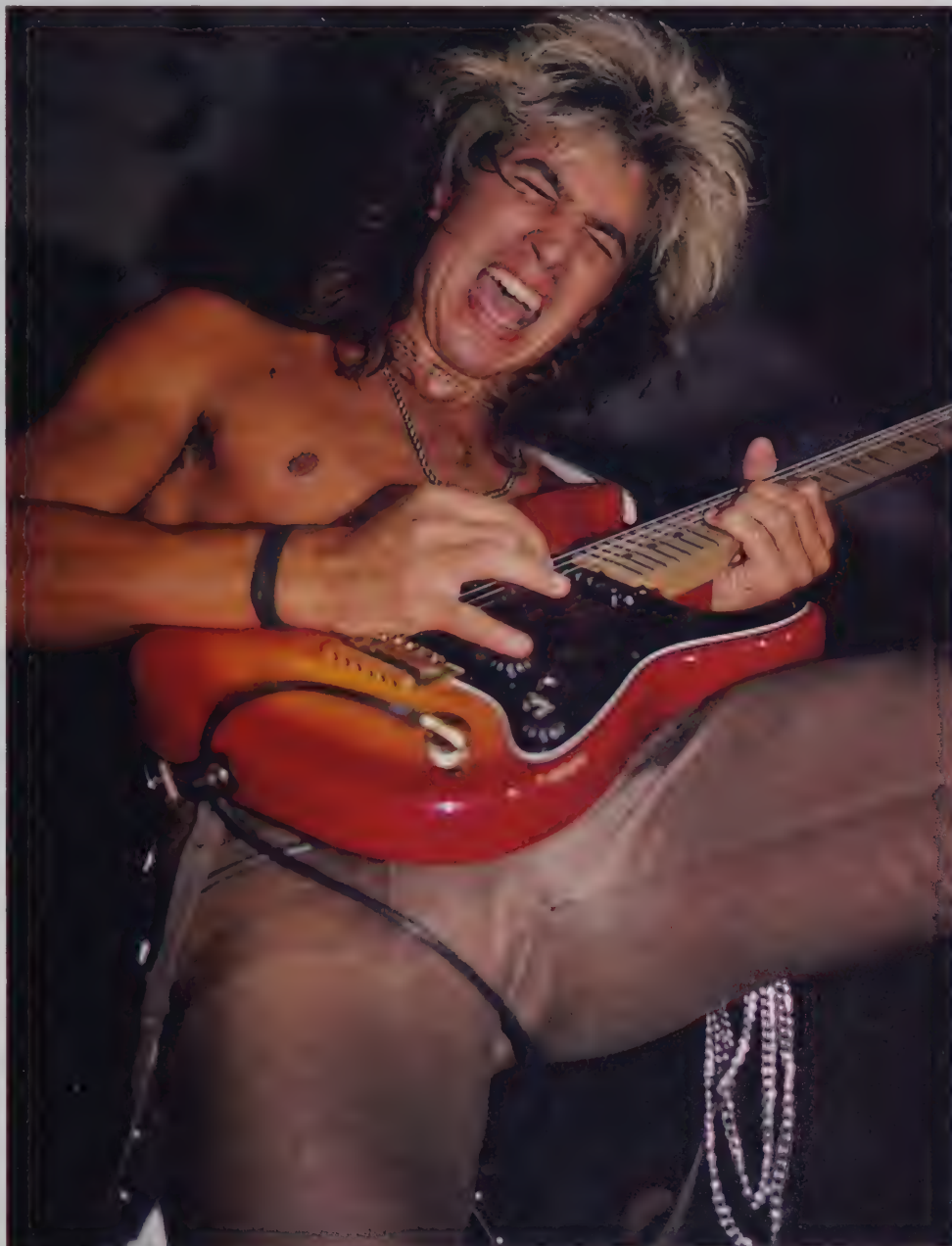
Sad but true, the soap opera of a conflict between Don Dokken and George Lynch doesn't seem about to end. It isn't even really clear how or why the problems began. When asked what is at the root of Dokken's internal turmoil, Don only delivers an "I don't want to get into it." Maybe we outsiders will never know.

"I'm stubborn and he's stubborn," Don conceded. "He's got an idea of what a rock band should be, and I have an idea of what a rock band should be. Our two ideas are very different."

"But I'm supposed to say that's going to change," he continued. "Actually, things have gotten a little better."

Slight though it may be, what prompted the change in feelings between the two bandmates?

"He realized that I'm a wonderful guy," Don said, laughing. "And," he said seriously, "I realized what a creative genius he is." □



George Lynch: He listens to tapes of his solos every night to see where he can improve them.

Frank White

W.A.S.P.

Run For Glory

Rod Dysinger/Retna Ltd.



Blackie Lawless: "I don't care what critics think of us."

"We do the crazy things we do to turn ourselves on — not anyone else."

by Rob Andrews

In the short span of two years, W.A.S.P. have created an instantly identifiable image for themselves. Mention a flaming cod piece or "The Rack," and any rock fan worth his weight in black leather will know you're sure as hell not talking about Hall & Oates. Sure, image has played a big part in the success of bassist/vocalist Blackie Lawless, guitarists Chris Holmes and Randy Piper, and drummer Steve Riley but, as Lawless is quick to point out, image is only a small part of W.A.S.P.'s metal muscle. All one need do is listen to the band's latest LP, **The Last Command**, to know there's plenty of musical substance to back up the bizarre behavior exhibited by these West Coast wildmen.

Hit Parader: Blackie, does it ever worry you that the band's music will be totally overlooked because of your outrageous behavior?

Blackie Lawless: I don't think anyone who listens to the music will ignore it. The only people who know only about the image we project are the people who've never listened to our records or seen us live. I want the image and the music to work together to show everyone what W.A.S.P. is all about.

HP: How much of what W.A.S.P. does is just image? Do the crazy things really reflect your personalities?

BL: Let's put it this way. When we first started doing wild things onstage—like throwing hunks of raw meat into the crowd or drinking blood from a skull—it was because we wanted to do it. We weren't acting crazy to attract a record company or to turn on the kids. We did it to turn ourselves on. We really got off on it. Just going onstage and letting loose, doing all the things that we could never get away with doing regularly, was great.

HP: Did you ever think your onstage behavior would lead to so much controversy?

BL: When we started this band, I obviously wanted us to become successful. When I say we started acting crazy in clubs for ourselves, I don't mean we wanted to stay in clubs for the rest of our lives. Even when we were playing in front of 300 people, it was Madison Square Garden in my mind. I knew that acting the way we did would attract attention—both positive and negative—and that's exactly what I wanted. If you're asking if I ever thought there would be groups like the PMRC after our ass, then I'd have to say no. But then, nothing surprises me.

HP: How do you feel about the PMRC?

BL: They scare me a little, because what they're trying to do is outright censorship. But that doesn't bother me. In fact, most of what they do makes me laugh. The thought of a bunch of middle-aged women who have nothing better to do than try to get stickers placed on our albums is pretty funny. They don't seem to realize that all they're really doing is focusing more attention than ever on bands like W.A.S.P. Instead of killing us off, which is their real intention, they're making us stronger than ever.

HP: How important is the response of fans and critics to you?

BL: Those are two very different questions. I couldn't give a damn what critics think of us. As far as I'm concerned, critics, radio stations and MTV can all go to hell. I made this record for one person—me. I don't care if radio ever plays another one of our songs, or if MTV ignores us. When we made the first album, that was very important to me. I really wanted to hear W.A.S.P. on the radio because I felt we had songs that deserved to be played. Radio decided that they didn't like the way we looked, so they didn't play us. Fuck them.

HP: What about the fans' reactions?

BL: Obviously, I want the fans to like what

we're doing. I like to think they're coming from the same place I am in some regards, so they understand what we're trying to do. I know our fans certainly haven't been disappointed by this album or tour. I think anyone who gives us an honest chance will appreciate what we do. If they don't, it's their loss.

HP: But it seems that you have done certain things to make W.A.S.P. more acceptable this time around. There's no blood in your stageshow, for example.

BL: When we get all we can out of an idea, we like to move on to something else. I don't think we've toned down our stageshow, and we sure as hell haven't made it more acceptable. We've just turned our attention in a more sexual direction. It's a very provocative show. In fact, I'm sure that if the PMRC sees it, they'll be more offended than

ever. It's like TV—violence is okay, but sex is off limits.

HP: Do you think your show is too sexual for a lot of fans? It does touch on some pretty bizarre subjects, and your fans are pretty impressionable.

BL: Why does everyone want to make teenagers out to be pure little virgins who have no concept of right and wrong? I've never said W.A.S.P.'s show is for everyone, but I think it's a very healthy release for a lot of people who have pent-up frustrations, especially sexual ones. I'd rather see them getting off on a W.A.S.P. concert than beating up some old lady in the street. The frustration and energy those kids have isn't about to go away, no matter what parents think. They'd better wise up and realize it's better to give their kids a safe outlet for that energy—like a W.A.S.P. show—then to let them run wild in the streets. □

Neil Zlozower



Randy Piper: His latest guitar is in the shape of a woman.

Restless / Metal Blade Tribune

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Ralph Reaper, A.K.A. Price Slasher of Metal Blade Records, has finally gone completely crazy. In a mad, impetuous move, Ralph has vowed to bring headbangers throughout the states their favorite Metal Blade releases at a reduced price. Included in this manic cost reduction are titles by BITCH, FATES WARNING, THRUST and

WARLORD. Asked why he would ever do such a thing, Mr. Reaper replied, "I know I like to bang with the best of them, but sometimes my pockets wear a little thin. I figure it's like that for a lot of metal-heads out there." In other metal related news, Bill Metoyer was found in a compromising situation with three (continued)



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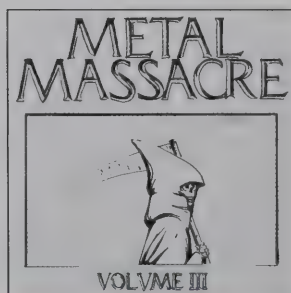


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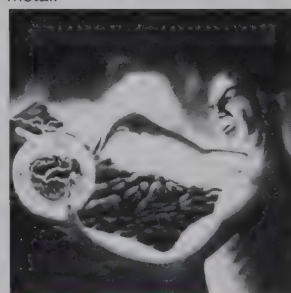


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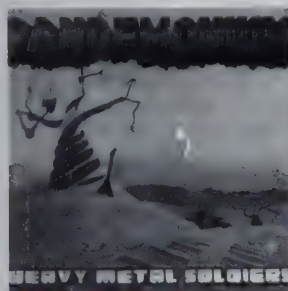


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Motley Crue

CAUGHT
in the act

by Rick Evans

The lights go down, and 20,000 crazed Motley Maniacs rise to their feet in unison. As billowing smoke clouds tumble off the stage and into the orchestra, vocalist Vince Neil, bassist Nikki Sixx, guitarist Mick Mars and drummer Tommy Lee take their places and launch into a blistering version of *Looks That Kill*. Sure, Vince's voice sounds strained, and Mars' guitarwork may resemble nothing more than a freight train taking a curve, but who the hell cares? Hey dude, this is Motley Crue! No critiques! Let's party!

"Man, I've been waiting all year for this," one denim-clad fan in the first row screamed with anticipation. His joy was obviously shared by two scantily clad young women who held up a sign that read, "Tommy Lee, will you take us home tonight?" Undeniably, wherever Motley Crue brings their traveling carnival of music, makeup and mayhem, a circuslike atmosphere permeates the audience — if not the entire town.

"We want to give everyone something they'll remember for a long time," Neil said shortly before going onstage. "We only get to visit each place once a year, and we want to give them a show that will hold them over 'til the next time we get there. We want to make it an event, the biggest fucking party they have in that city each year. We want everyone to go back to school or work the next day and say, 'Man, you missed the best party of all time last night.'"

Dressed like court jesters, and relying on every theatrical trick in the book to spice up their 90-minute set, Motley Crue blend rock and roll and party-all-night attitudes into a seamless presentation. When Neil stands before the assembled gathering and expresses his regret at being unable to show his special brand of appreciation to every nubile young lady in town, he does so with just enough campy charm to avoid offending the band's large, and vociferous, female following.

Still, it's the music that remains at the heart of the Crue's appeal. The quartet delivers their songs with a high-energy punch that instantly separates them from the rest of the hard-rock horde. From *Too Young To Fall In Love* to *Smokin' In The Boy's Room*, the band pours every ounce of strength they have into every note. Just watching Lee pound mercilessly away on his oversized drum kit — even as it turns at a 90-degree perpendicular angle during his solo — is enough to exhaust any rock fan.

"I always sit around thinking how I can make my solo as spectacular as possible," the drummer said. "When I got the idea of having the drum kit move like it does, I originally wanted it to make a complete loop, so I would be playing upside down. But everyone was scared that something would go wrong and I'd end up being killed one night. I'll do anything for this band, but getting killed onstage is taking it just a little too far."

Tearing through their set with a precision that belied their relatively short period as concert headliners, the Crue climaxed their show with a rousing rendition of the Elvis Presley classic, *Jailhouse Rock*. In light of Neil's

Eddie Malluk



The Crue's Nikki Sixx: The ring leader of the band's on-stage mayhem.

well-documented legal difficulties, the selection of the song seemed somewhat surprising. But then, the outrageous notion of Vince Neil performing *Jailhouse Rock* perfectly reflects the Crue's "Live for today — the hell with tomorrow" attitude.

"We do that song because it's fun," Vince said shortly after the show's completion, as the band lounged around their dressing room that was cluttered with tubs of soft drinks and beer as well as an incredible array of groupies. "People shouldn't take everything we do or say so seriously. That's not what we're about. Motley Crue wants to have fun, and we want our fans to share it with us." □

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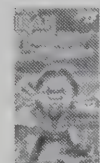
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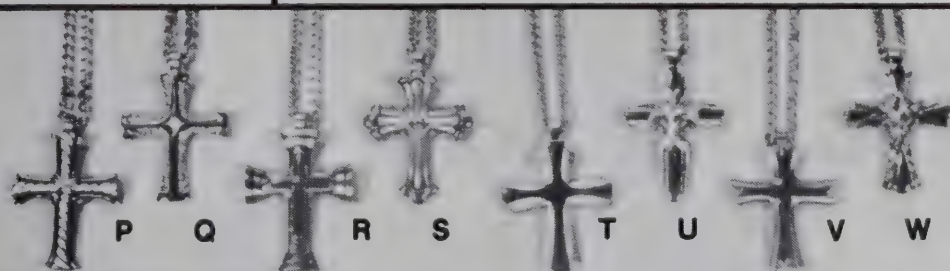
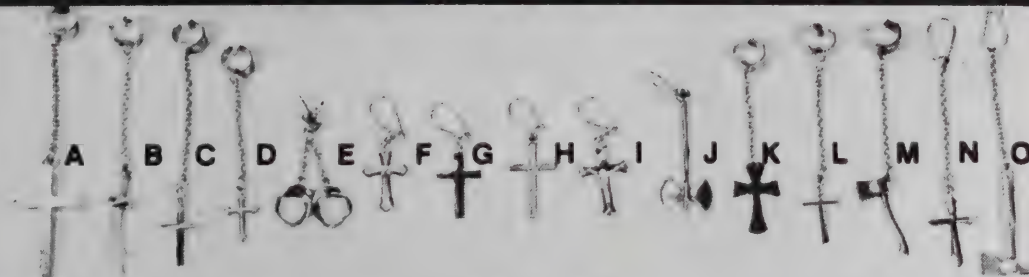
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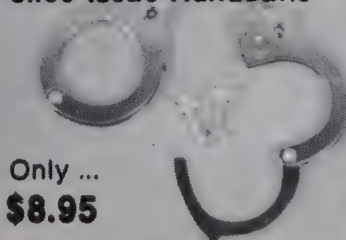
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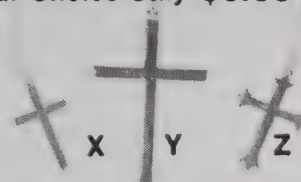
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Jag Wire, Made In Heaven

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world's metal invasion have taken the heavier path on the highway to hell, a number of groups have directed their musical energies in a more melodic metal vein. Such is the case with Jag Wire, whose debut LP, **Made In Heaven**, mines the rock-and-roll territory pioneered by the likes of Def Leppard and Kiss. While true headbangers may find the band's musical stance a bit watered-down and predictable, numbers like *Heat Of The Night* and *Traitor* bite with the slashing guitar of Howard Drossin and the fiery vocals of Art Deresh.

Rating: ***

Smack, On You

One would be hard-pressed to classify the Finnish quintet, Smack, as a true heavy-metal band. Though owing more to groups like the Rolling Stones and their countrymen, Hanoi Rocks, than to Deep Purple and Led Zeppelin, Smack still manage to project the rough-and-tumble musical image near and dear to the hearts of metal mavens. Check out numbers like *Good Morning Headache* and *Some Fun* to believe that all high-energy music needn't leave one deaf in the process. No, Finland isn't about to eclipse Los Angeles as the new metal hotbed, but Smack's latest offering is an interesting example of what is becoming that country's trademark rock-and-roll sound.

Rating: ***

Waysted, The Good, The Bad, The Waysted

Waysted remain one of the more inscrutable of metal units. Still fronted by ex-UFO bassman

by Andy Secher

Pete Way, this ever-changing band has emerged with a third LP, **The Good, The Bad, The Waysted** which does little to add to the participants' musical legacy. With the addition of such notable talents as former Fastway drummer Jerry Shirley and another UFO alumnus, guitarist Paul Chapman, one might have expected a tight, professional effort, if nothing else. Unfortunately though, except for a few fleeting moments on *Rolling Out The Dice* and *Hang 'Em High*, the LP is so loosely structured it often borders on being both aimless and pointless.

Rating: **

Exciter, Feel The Knife

Of all the so-called underground metal bands, few have generated as much interest and excitement as the appropriately named Exciter. On their latest album, **Feel The Knife**, vocalist Dan Beehler and guitarist John Ricci once again lead the band through an incredibly fast-paced set of power metal which is living proof that speed metal need not be a mere sonic barrage of noise. In the hands of Exciter, the genre is transformed into what its staunchest supporters have always proclaimed it to be — the purest, loudest, most awesome brand of metal around.

Rating: ****

Impaler, Rise Of The Mutants (EP)

You can look at Impaler in two ways. Either they are everything the PMRC hates about rock and roll — disgusting, untalented and a true menace to kids and adults alike — or they can be viewed as a joke. Judging from the material on the group's debut EP, **Rise Of The Mutants**, it appears that this metal-mad quartet don't take themselves very seriously. What a relief. In terms of a one-shot joke, Impaler are fairly amusing. If they plan on turning this barbaric drivel into a career it's time for us all to head for cover.

Rating: □



Impaler: Nothing more than barbaric drivel.

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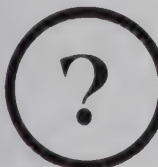
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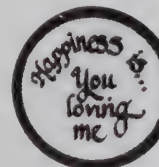
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Glenn Tipton: "We will always live up to — and hopefully surpass — everyone's expectations."

Masters Of Metal

British Bashers Launch Age of Turbo Metal

by Jodi Summers Dorland

The lights go down. A din of applause pierces the darkness. Suddenly, the roar of the audience is drowned out by power chords. Brilliant white spotlights flash on guitarists K.K. Downing and Glenn Tipton. Bassist Ian Hill and drummer Dave Holland join in as the intensity swells. In a burst of flames, Rob Halford dramatically materializes and belts out the words to the headsmasher, *Electric Eye*. The ultimate heavy-metal experience — a Judas Priest concert — is underway.

"What heavy metal means to me is simply Judas Priest," Tipton declared candidly.

"Heavy metal, to me, is the style of music we play and the way we dress and perform," conformed Kenneth Kevin Downing.

Another excellent description of heavy metal uses sounds as opposed to mere words. One listen to *Turbo*, Judas Priest's 10th studio disc, is a taste of the quintessential heavy-metal album. The LP boasts anthemic songs like *Parental Guidance*, plus hard-driving pounders like *Turbo Lover*, and *Wild Nites*. Priest's latest is enough to inspire all listeners and musicians whose lives revolve around heavy metal.

Priest's newest vinyl venture isn't the only inspiration coming from their camp. With all the gossip flying about in the music industry, no one has ever had anything but praise for Judas Priest. Van Halen, Twisted Sister, the Scorpions, Queensryche, and Motley Crue, among others, sight Priest as a musical influence. What's more, when Ratt's Stephen Pearcy gets psyched up for a live performance, he puts on a Priest tape. It seems like everyone admires Judas Priest.

"It's something that just grew and grew," commented Tipton. "I don't think one band has ever said a bad thing about us. It's a nice testimonial when bands compliment us. They always say, 'We used to play your numbers,' and they're very, very, very respectful. The fact that successful bands still buy our albums and wait to see what we're going to do has really made us feel like heavyweights. We're proud of that. It gives us motivation."

"Mutually, we've got a lot of respect for the younger bands that are around today," he continued. "They're always ready and open to listen to something new, and that's

the way we've been. We admire what they do and we've tried to encourage as many bands as we can."

Helping their fellow metalmen and giving their fans pleasure is what Judas Priest is all about. As a matter of fact, the band had planned a rather grand tribute for their latest album, but unfortunately it didn't pan out. Priest waited nearly two years between *Defenders Of The Faith* and *Turbo* so the band members could take their time and come up with a plethora of dynamite headbeaters for the new LP. As a further token of their appreciation, they planned to make the LP a two-record-set and sell the double album at a price as close as possible to that of a single LP. Rob, Glenn, K.K., Ian and Dave were willing to sacrifice some of their royalties so their loyal fans could have something special.

"We didn't want to do this for exploitative publicity purposes," declared Tipton. "We wanted to

give the kids something for everything they've given us. Plus, it was a damn good record."

"If you were to put 18 songs on an album, you could really vary the material," continued Tipton enthusiastically. "You can give the kids all the heavy metal they want and more — until they're sick of it. But also, you can be more inventive, and we've always tried to widen the margins of Judas Priest's music. A double album would have been great for us because we could have given the kids exactly what they wanted, and we could have experimented to see what else they might want to hear."

In an unfortunate turn, Priest's record label, Columbia, vetoed the idea, not only because it wasn't financially feasible, but because it would have devastated the music industry. When's the last time a hard-rock group put out a double studio album? No one comes to mind. Priest could have started a trend, and their record company

didn't want to be responsible for it.

"In one way or another, we will use some of the leftover material," stated Downing. "We'll put it on B sides or, quite simply, we won't put them out and we'll play them live. Or maybe they'll be on the next album."

"There are other Priest songs tucked away that people have never heard," revealed Tipton. "They've been disregarded for timing because we move on every year. They're lying in the cobwebs with dust on top."

Although some of those monsters may never see the light of turntable switches, fans do have one fabulous new Judas Priest record to keep their heads lumpy until the quintet rolls into town.

"Regardless of whether it's a double record or a single, it's a killer album," said K.K. proudly. "It will live up to all expectations, and that's what we're looking for. We just want everybody to enjoy." □



Mr. Kenneth Kevin Downing: "We just want everybody to enjoy this album."

GIUFFRIA

Two Times Lucky

Paul Natkin/Star File



David Glen Eisley (left) and Greg Giuffria: "This album has ten potential hit singles."

"Everyone now understands what a band is — that's a big change from what we had before."

by Andy Secher

No one ever said being successful in rock and roll is easy. Take the case of Greg Giuffria, noted keyboardist. He's been struggling for the past decade to overcome the stigma associated with being a founding member of Angel, rock's original glam-metal unit. Greg made a great leap year when the first album by the band that bears his last name soared up the charts, establishing Giuffria as one of the brightest new lights in the rock galaxy. But then, just as the band was winding up a tour with Foreigner, two key members of the group — guitarist Craig Goldy and bassist Chuck Wright — decided to split for what they considered better career opportunities.

"No hard feelings, but good riddance to 'em," Giuffria said with a laugh. "We wish them the best of luck, but the truth is we're a better band today than when they were here.

Chuck went back to Quiet Riot to replace Rudy Sarzo, and Craig took off with Rudy to start a new band. Confusing, isn't it? The truth is we were having personality clashes with them anyway — especially with Craig. He was turning into this extreme metalhead who wanted to stick guitar solos everywhere. While there's nothing wrong with that, it isn't right for this band. We're a song band, and we're proud of it."

In the wake of the sudden, and somewhat unexpected, departure of both Goldy and Wright, rumors started flying that Giuffria was breaking up, and that Greg was going to join a re-formed version of Angel. While he admits he was asked to join the reunited Satin Crusaders, he insists the thought of disbanding Giuffria never crossed his mind.

"Those guys gave me a real hard time when I first got this band together," he said. "Originally, Giuffria was going to be called Angel since I

own that name. But, being a sport, I asked the guys in that band if they minded if I used the name. You've got to remember that the band hadn't played in six years. They said, 'Sure, use it, but you've got to pay us \$40,000.' I couldn't believe it. I wasn't exactly rolling in cash back then. So now that they want to get Angel back together, I just can't wait for them to ask me for my rights to the name. I'll say, 'Sure, but it'll cost you \$40,000.'"

Instead of joining up with Angel, Giuffria and his remaining bandmates, David Glen Eisley (vocals) and Alan Krigger (drums), went out to find the best new guitarist and bassist around. After months of tryouts and rehearsals, they uncovered bassist David Skyes and guitarist Lanny Cordola, a pair of previously unknown rockers who Greg describes in a single word — "unbelievable."

"Working with those guys is just great," he said. "They really are unbelievable talents. The most amazing thing is that Lanny was the very last tape and very last audition we planned on doing. We thought we had picked the guy we wanted after going through literally hundreds of candidates. On a whim, we agreed to give him a listen. We were totally blown away. He really understands what a band is about — how each instrument has to work together to make the sound we want. That's a nice change from what we had before."

This new-and-improved version of Giuffria can be heard in all its sonic glory on the group's second LP, **Silk And Steel**, an album that rocks with a polish and precision that belies the band's short time together. Numbers like *Love You Forever* and *Change Of Heart* exemplify what Greg likes to call the band's "cohesive qualities," ingredients that have finally allowed Giuffria to reach the level of success he has long strived for.

"In my mind, this album has 10 potential hit singles," Greg said. "Last time, we had a hit with *Call To Your Heart*, and that showed us we could be successful while sticking to our musical principles. This time, we've taken that same philosophy and improved it. Yeah, success is nice — especially when you get it by doing something you really believe in." □

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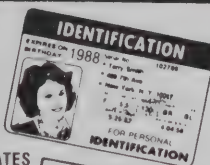
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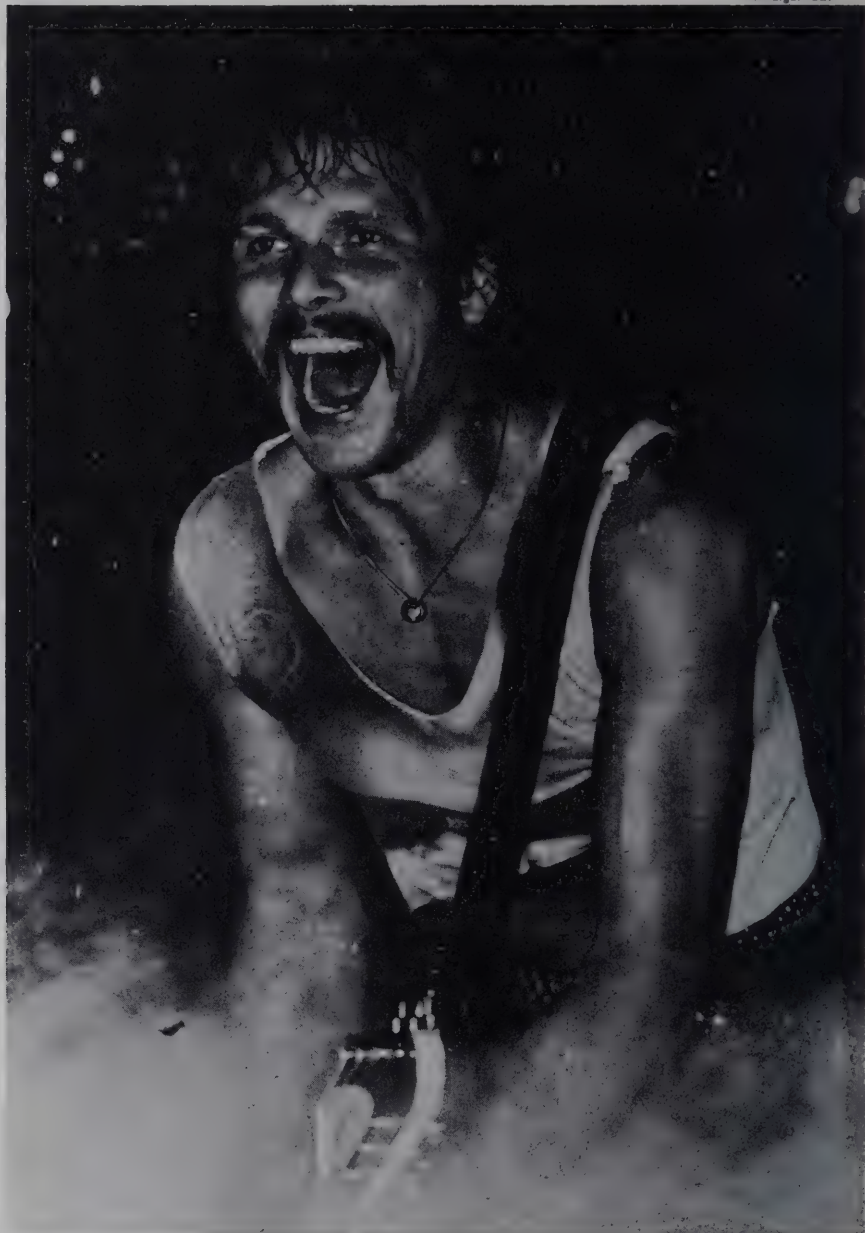
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SCORPIONS

The

A Special Report

Nick Elgar/LGI



Rudolf Schenker: "I've learned to accept little inconveniences when we're on the road."

An In-Depth Analysis Of What Makes The Scorpions The Biggest Band Around.

by Rob Andrews

At one unspecified moment during the last three years, the Scorpions emerged as the most successful touring band in the world. That's not *one* of the most successful, mind you, that's *the* most successful.

The facts speak for themselves. On their 1984-'85 world tour, which carried the band from Japan to Europe to South America and across the North American continent, the Scorpions played more than 200 shows, appearing before an estimated five million people in the process. Considering that the average Scorpion fan spent

around five bucks on merchandise like tour books and T-shirts — not to mention album purchases and ticket sales — it's easy to see that success has been lucrative for Klaus Meine, Rudolf Schenker, Francis Buchholz, Matthias Jabs and Herman Rarebell.

"The money really isn't that important to us," Buchholz explained. "We just love to play. It's what we do best. I think it's safe to say that very rarely do we stop and think about how much money we're making from a particular show or even an album. We make music because we enjoy it and it's what we do best. The fact that people react positively to our music is wonderful. That is what inspires us — not the money."

What has transformed the Scorpions? Time was when the German-based quintet couldn't even get on an American tour. Now only seven years later, they're the most successful road outfit in rock. Surely their music, a rich blend of heavy-metal riffs and accessible lyrics, has played a major role in this metamorphosis. But the band members insist there's more to it than the music.

"We never take the audience for granted," vocalist Meine stated. "Every time we go onstage, we perform with every drop of energy we have. Nothing can stop us. There have been nights when we've been sick with the flu, but we would never think of canceling a show. We know how much seeing us means to our fans, and performing for them means just as much to us. I remember one night in Rio de Janeiro when Rudolf hit his head with his guitar. The blood was flowing everywhere. I'm sure some performers would have stopped the show, or at least slowed down a bit. Seeing blood only made Rudolf work harder. It was amazing to see."

"What was I supposed to do?" replied a smiling Schenker. "We were playing in front of 250,000 people that night. Was I supposed to tell all those people, 'Sorry, but we're going to stop the show now?' The cut wasn't really that bad. Hell, I have a cut and a bruise from almost every show we've done. I've been hit by objects fans have thrown onstage, and I've run into things as I move across the stage. It's just part of being in a band. I've learned to accept those little inconveniences the same way a businessman accepts problems around the office."

The Scorpions are dedicated. That much is clear. But how can a band that admits to only learning conversational English a few years ago so greatly excite the rock-and-roll masses of the world? Remember, success in one country doesn't always spell international acclaim. For all their American success, Van Halen, for instance, has received only minimal attention in Europe. Conversely, Whitesnake, one of the biggest bands in the Orient and in Europe, has only just begun to enjoy acclaim on this side of the Atlantic. Meine explained why the Scorpions stand alone as a true worldwide phenomenon.

"We turned what was initially a problem into a success," the vocalist said. "When our first American record label didn't think we should come over and tour the States, we turned our attentions in different directions. We went to places like Japan, and spent a great deal of time there. The only rock band that has done that previously was Deep Purple. The Japanese fans have stayed very loyal to us over the years because of that. The same is true in Europe. Being from Germany, we played a great deal on the Continent, before having a chance to make it



Klaus Meine: "We never take the audience for granted."

Ebet Roberts



Matthias Jabs: Is he the best Continental guitarist ever?

to England.

"By the time we played in England and eventually America, we were a very good stage band," he added. "There aren't too many bands that tour America for the first time with six years of solid roadwork to their credit. That's why, when people saw us, they were impressed. They saw a band that was able to entertain by playing a tight, well-rehearsed set. We were playing heavy metal when not too many other bands were willing to. That, combined with the quality of our show, made us very successful in America."

Despite all the band's prosperity — their last three albums, **Blackout**, **Love At First Sting** and **World Wide Live**, have sold more than six million copies — the Scorpions have not begun to rest on their laurels. While many bands would be tempted to slow down a bit and enjoy the fruits of

their labors, the Scorpions give themselves no such luxury. By the time **World Wide Live** was released in August 1985, the band was already hard at work in Rudolf Schenker's home studio in Hannover, Germany, putting together material for their next studio LP.

"I think we're a little scared to sit back and relax," Buchholz said with a laugh. "We might find we enjoy it too much. We don't want to take that chance. In fact, I think we're working harder than ever before. We've developed a standard we must live up to, and that takes a great deal of effort. That's why we're spending more time writing and recording this album. We wouldn't want the standards we've worked so hard to maintain hurt by one false move. I don't think our fans would want that either. They expect a lot from the Scorpions, but no more than we expect from ourselves." □

PICK hit

ANTHRAX

by Frank McDonald

New York Metal Merchants Let Loose With Spreading The Disease.

When a band name themselves after a deadly infectious disease, it's safe to bet the music they play is just as lethal. According to Anthrax guitarist Scott Ian, his group's unusual name tells all one needs to know about Anthrax's musical attitude.

"Our goal is to be the most deadly metal band on the face of the earth," he said. "We're not trying to write hit singles, and we're not trying to be a big radio band. We're a heavy metal band that pulls no punches. With us, what you see is what you get. If you don't like your music loud, fast and furious, you better not bother with us. But if you do, then Anthrax has a lot to offer."

Judging by the band's major label debut, **Spreading The Disease**, Ian's assessment of the band's appeal is right on the money. Tracks like *Madhouse*, *Aftershock* and *Armed And Dangerous* go straight for the gut by delivering dose after dose of pure metal mayhem. No, Anthrax is not for the weak of heart — or soft of ear. They bring to metal a rough-edged excitement that has been hard to find in recent years.

"We're not from the Ratt or Keel school of rock," Ian said. "I'm not saying there's anything wrong with what they're doing, but it's just that our goals are very different from theirs. The bands we admire are people like Iron Maiden who've become successful on their own terms. They've never felt the need to sell out to radio or MTV. They've said, 'If you dig us, great. If you don't, that's your business.' That's our attitude too. Sure, we want to be successful. We'd love to play Madison Square Garden one day. But if we do, it'll be because a lot of people have gotten into what this band is about."

In some ways, Anthrax is the East Coast equivalent of the West Coast metal explosion. Ian quickly points out that while the Los Angeles scene has grown into a Medusalike monster with countless bands vying for the title of Kings Of L.A., the East Coast movement has remained amazingly small in comparison.

"We have never felt any competition, as far as other groups on the local scene," he said. "The New York area really hasn't produced much in terms of metal over the last few years. Bands like Kiss and Twisted Sister were from another generation, and people like Zebra were more of a suburban thing than a city band."

"But I don't think I would have liked being part of a big scene where there were a lot of bands around," he continued. "I think you begin to compromise your ideals in a situation like that, so you can get more attention. When you grow



Anthrax: "We're not from the Ratt or Keel school of rock."

like we did basically on our own, you can develop at your own rate. The only people pushing you are the other members of the band and the people who are helping your career. We don't feel like we're representing anyone or anything except ourselves."

By developing their own speed, Anthrax has produced one of the most unique stage presentations in rock. Dressed in a sinister array of biker gear, with their instruments covered in exotic animal skins, the band boasts an instantly identifiable image that works in perfect

conjunction with their full-bore sound. According to Ian, Anthrax's music and image are just a spontaneous outburst of the group's creative energies.

"We're a little sick," he said. "We just don't like things that are safe and pretty. I guess if I didn't know us, I'd think we were a little off-the-wall. Hell, we *are* off-the-wall. We don't know any other way of doing things. We look at music as an assault. We're there to assault you. We don't want to take any prisoners. We either want you to be on our side, or we'll blow you away." □

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Crown
Prince.

by Winston Cummings



Joe Elliott: "I have trouble listening to our first album today."

Glory Days

It's hard to believe it's been seven years since Def Leppard's first LP, **On Through The Night**, introduced the British quintet to the rock-and-roll masses. Since then, the band's career has been filled with a series of incredible highs and unfathomable lows. The most notable triumph was the international success of the group's third album, **Pyromania**, which sold over five million units internationally. Unfortunately, that triumph was marred by the band's most tragic low — the auto accident in which drummer Rick Allen lost his left arm. Despite the up-and-down nature of their history, the Leps have surged on as a symbol of the perfect union that can be formed by metallic guitar licks, pop-oriented melodies and uncompromising production standards. With their latest LP finally available after a three-year wait, now is the perfect time to take a look at the amazing history of the group that one British scribe called "the perfect rock-and-roll band."

1977 — In Sheffield, England, a town known more for its cutlery than its music, two teen-age musicians named Rick Savage and Pete Willis put together Atomic Mass. The band mixes a variety of original songs with an array of cover tunes by Thin Lizzy and T. Rex. While the group plays more for fun than profit, their growing popularity on the Midlands club circuit gives Savage, in particular, hope for the future.

"When I first started playing, my goal was just to get out of Sheffield, and make it to London," he said. "The idea of touring the world and selling millions of albums was the furthest thing from my mind. If you told me then what was going to happen over the next few years, I would have probably laughed in your face."

1978 — Realizing the limitations of the Atomic Mass

lineup, Savage and Willis gradually replace the band's existing roster with more talented performers. The first new face to come aboard is vocalist Joe Elliott, a former drummer who took up singing when his previous band's vocalist didn't show up for a gig one night. The band changes its name to Def Leppard after seeing a drawing by Elliott. The trio is joined by guitarist Steve Clark and drummer Rick Allen, the latter of whom is so young (16) he often has to miss rehearsals to attend school.

"Rick was too young to quit school back then," Clark recalled. "He would have gotten in big trouble if he had stopped going to school in order to play with the band. None of us were playing music fulltime. We had day jobs, but I remember sleeping through mine most of the time. We were borrowing a van and driving two or three hours each way every night to play gigs. We didn't get home until 4 in the morning. I had to get up to go to work at 6. I didn't leave much time for sleep."

1979— The band's rugged touring schedule begins to pay dividends as more and more club owners, including those in London, decide to give the "unfashionable" heavy-metal band a try. The late '70s are the peak of the punk craze in England, and Def Leppard, along with Iron Maiden and Saxon, lead what becomes known as "the new wave of British heavy metal." While their club appearances are met by enthusiastic crowds, record companies show little interest in the band. In spite of the lack of attention, the band decides to record their first EP, **Getcha Rocks Off**, on their own Bludgeon Riffola Records. All 25,000 copies sell. By the end of the year, the band signs an international record deal and begins recording their debut album, **On Through The Night**.

"After so much frustration, things happened so fast for us," Elliott stated. "At first, club owners wouldn't hire anybody who didn't have pink hair and a safety pin through his nose. After we broke down that barrier, we confronted the record companies who thought hard rock was dead. We've always enjoyed taking on a challenge."

1980 — With their album making an impressive showing on both sides of the Atlantic, the band sets off on their first international tour, opening for AC/DC. America takes the band to heart, instantly adopting them as their own. Their rugged yet accessible sound, exemplified by tunes like *Rock Brigade* and *Wasted*, show Def Leppard is a band to watch out for.

"Actually, I have trouble listening to that first album today," Elliott stated. "If I have to, I tend to get a little drunk before I do it. That album was recorded with Tom Allom, who had produced Judas Priest, but I think we sounded a little weak on some of the tracks."

1981 — After spending a good part of the previous year on the road, the band returns home to begin work on their second LP, **High 'N' Dry**. Choosing to work with producer Robert John "Mutt" Lange, who had just finished working on AC/DC's **Back In Black**, the band has plenty of time to work on material as they wait for Lange to free his hectic schedule. Many question if the six-month delay is a wise move for the band, but when the album finally appears, it is well worth the wait.

"I think the second album was a big step ahead for us," Clark said. "We learned a lot from the first LP, and working with Mutt made everything much better. He is a perfectionist and often drove us crazy, but he got the results we wanted."

1982 — Problems with the band begin to arise. Willis,

always a heavy drinker, lets his imbibing get out of hand, affecting the group's live shows, as well as the recording sessions which have begun for the Leps' third LP. The decision of what to do with Willis is difficult for the band — they had always treated each other as brothers. With work on **Pyromania** falling way behind schedule largely due to Elliott's vocal problems, the band sacks Willis and hires Phil Collen, a friend who had been playing in another British hard-rock act, *Girl*.

"The decision with Pete was the hardest thing we had to go through with the band up to that point," Elliott recalled. "We wanted to do what was best for both Pete and the rest of the band. It was obvious he wasn't handling the pressure of being successful. The fact that Phil was available made things a little easier. He's a great guitarist and a great friend as well."

1983 — The delays caused by Willis' firing and Elliott's vocal difficulties are forgotten with **Pyromania's** release. From the moment of its appearance, it is obvious the Leps have hit upon a magic formula. Songs like *Photograph* and *Rock Of Ages* emerge as instant teen anthems, songs that grow in power and appeal each time they're heard. The album proceeds to reach number 2 on the U.S. charts (behind Michael Jackson's **Thriller**), and sells an unbelievable five million copies. Suddenly, Def Leppard, five young men from Sheffield, are international superstars.

"We knew **Pyromania** was a good album, but we never expected it to do as well as it did," Elliott explained. "We would look at the charts each week and be amazed to see the album going up and up. It was an incredible feeling."

1984 — With **Pyromania** still riding high on the charts, the Leps keep their road show going, hitting everywhere from Topeka to Tokyo, and grossing an estimated \$10 million in the process. The band knows following up such a monumental achievement will be difficult, especially after

they are told Mutt Lange will be unable to produce their next LP. But after deliberately taking it easy and laying low for a number of months, they go back to work with a surprise choice, Jim Steinman (known for his work with Meat Loaf and Billy Squier) at the production helm. Within months, however, Steinman is out, and the band has to

"We've always enjoyed taking on a challenge."

scrap four months of work.

"It just didn't work out with Jim," Elliott said. "We'd tell him we wanted to start working at noon, and he'd show up at 3. We just didn't see things eye to eye. We wanted to give him a fair chance, but a parting of the ways was inevitable."

1985 — The year gets off to a disastrous start when, on New Year's Day, a car driven by Allen crashes, resulting in the drummer's loss of his left arm. The accident further slows the band's progress, but as Allen's condition improves, it appears he will be able to tour with the band in 1986. The Lep's spirits rise once again. They finally finish work on their eagerly anticipated fourth LP, by utilizing old friend Mutt Lange as a helping hand for the album's final mixing.

"Rick's accident gave us some idea of what was really important in life," Elliott said. "Just seeing his enthusiasm and determination made all of us work that much harder."

1986 — The album is finally here, and an upcoming tour is about to be announced. It's been a long time since these Princes of Hard Rock graced us with their regal presence. But, as the old saying goes, good things are always worth waiting for. □

INSTRUMENTALLY speaking

by Michael Shore

Think you've seen the future of guitar shapes in the ultrasleek Steinberger? Guess again — the Steinberger's "bodyless" look is pretty maximal compared to the Gittler guitar, which looks like a Lionel train track that someone stuck strings to. You may have seen Andy Summers of the Police playing a Gittler in the *Synchronicity II* video. But there, you only see it for a fleeting moment. You need to carefully examine this baby to see how wild it truly is.

The Gittler, designed by musician/artist Allan Gittler, is not only bodyless, it's "neckless," as well. Gittler, who says he's *not* an instrument-maker by trade, has outdone most members of that trade with his axe. It's only 1 inch thick and weighs just 4 pounds, making it ultralight and easy to handle. At its heart is a central rod of 3/4-inch stainless steel that spans the length of the guitar. A retaining nut at the other end, where the bridge and tailpiece would usually be.

You'll also notice there's no fretboard. Gittler, being a guitarist, was prompted to think up this unusual design when he noticed the purity of tone in classical and flamenco guitars compared to that of electric guitars. Gittler figured the curved-radius fingerboards of most guitars were a mistake, and now most other guitar-makers are bearing him out by hyping their new wide flat-radius necks. Gittler designed his space-age guitar nearly 10 years ago, but it's only been marketed very recently.

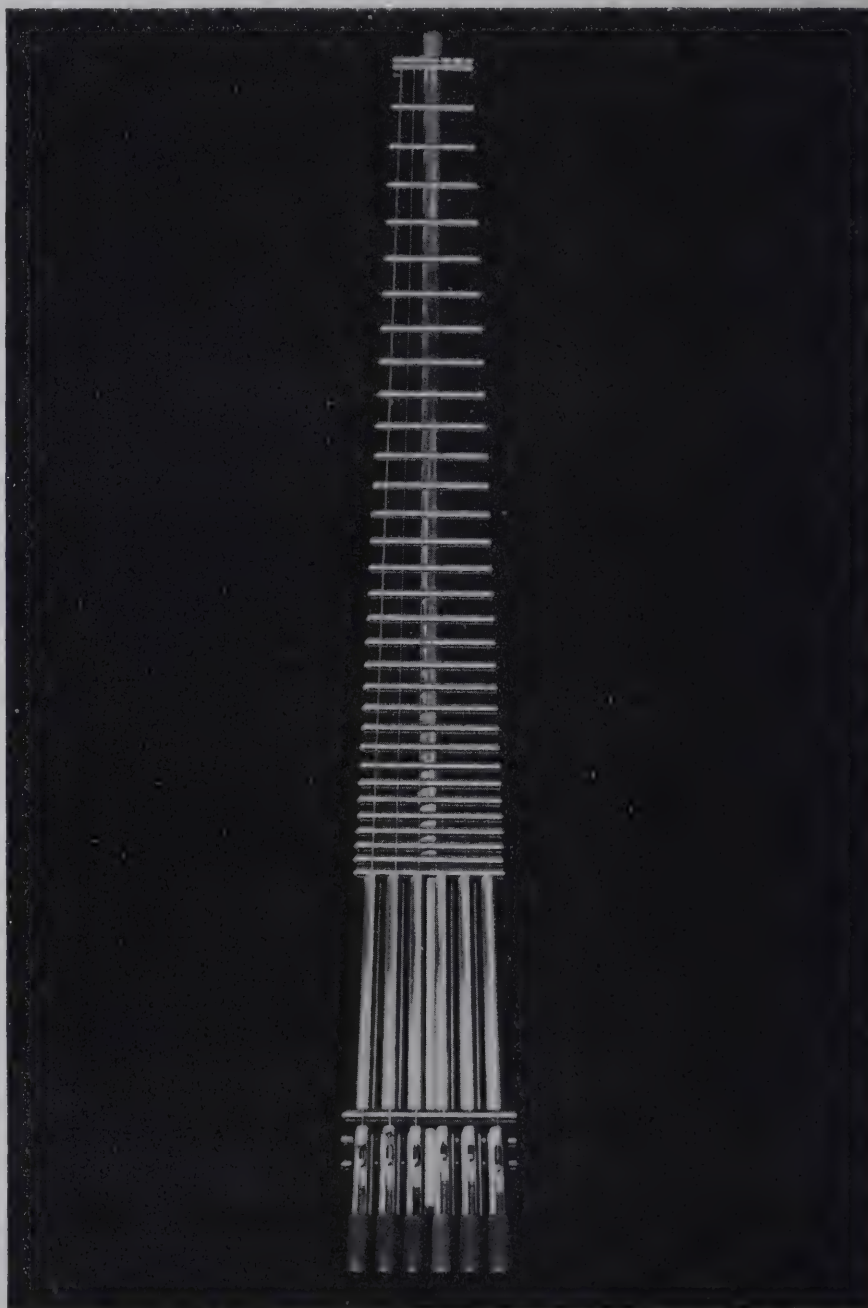
Then the lightbulb went on over Gittler's head. A guitar, he thought, is really a fretted harp. And harps don't have fretboards. They only have strings, right? So he tried building a guitar without a fretboard, and eventually found it worked. But frets of some sort are still necessary to show you where you are on the neck, even if there really is no "neck." So he attached 31 tubular precision-machined stainless-steel frets to the central rod, which are what give the Gittler its "railroad track" look. They're completely round, offering unprecedented glissando and smoothness. And because there's no fretboard, any section of any string is easily reached, and playable anywhere on the un-neck — on or between the tubular frets, even over the sensor-pickups down by the

bottom.

About those pickups: you'll notice another peculiarity of the Gittler is that no pickups are visible. They're actually located in the six stainless-steel tubes that protrude from the railroad-track neck, ending in the tuning gears. The Gittler uses highly sophisticated "sextraphonic" (a step or two beyond high-tech hexaphonic) pickup sensors, one for each string,

offering amazing possibilities for tonal variety and clarity. I've heard Gittler says you can even fret the strings right on the pickup cylinders for further wild sounds. Add to that the fact that its 31-fret design gives the Gittler over an octave more tonal range than other guitars, and the possibilities boggle the mind.

Another mind-boggler is the Gittler's price — well over \$2,000. But for an awe-inspiring design that is the essence of the guitar realized in shiny stainless steel, and a design that's super efficient and sounds great to boot, it's worth investigating. The future's here. Can you handle it? Find out for yourself. For more info, write Musical Arts Products International Inc., 2 General St., Staten Island, NY 10306. □



The Gittler Guitar: It weighs just four pounds and is one inch thick.



SCHECTER TREMLOK II TREMOLO BRIDGE

After three years of research, Schecter has updated the popular Tremlok locking-tremolo bridge, and come up with the Tremlok II. It features quicker and easier installation with a minimum of routing; a friction-free pivot that keeps tone and sustain constant as the arm drops the pitch; a rounded, unobtrusive low-profile bridge; large-diameter screw-in stainless-steel arm fully adjustable for loose or fixed positioning; fine tuners and string-height adjusters. The locking nut-clamp features non-damaging mild steel clamp-plates. For more info, write Schecter Guitars, 2605 Andjon St., Dallas, TX 75220.



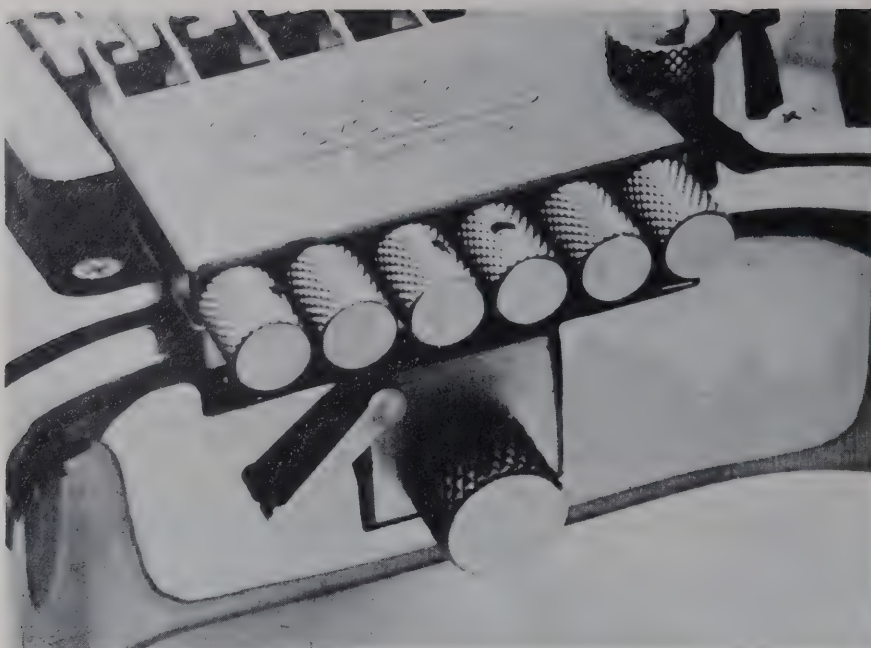
LANEY PRO STACK AMPLIFIER

Laney's new Pro-Stack amp has a superpowered 100-watt all-tube head for that unmistakable, classic tube sound. It's warm and full of character, with that smooth, well-articulated overdrive at lower volumes and the kind of high-gain fuzztone pedals have been trying to imitate for years. The Pro-Stack's two PT-412 cabinets (one angled, one straight) contain four specially selected 70-watt Celestion speakers each, and are fitted with durable metal handles, foam-padded metal grilles, Lexan corner caps, and bonded PVC skins. Other features include high-gain cascading preamps; foot-switchable overdrive; active push-pull tone controls for low, mid and hi ranges; selectable loads of 4, 8 or 16 ohms; 12 db treble boost, 6 db midrange boost, and 20 db bass boost; and an effects loop. For more info, write Laney, 230 Lexington Drive, Buffalo Grove, IL 60090.



MEINL HEAVY ROCK AND DRAGON CYMBALS

Meinl, one of the most impressive new kids on the cymbal block, has added to its immediately popular and highly competitive Profile cymbal line with two new series: Raker Heavy Rock and Dragon cymbals. Raker Heavy Rocks, as their name implies, are made to take a real bashing. If they ever should break, they're manufactured with computerized precision to insure the replacements sound exactly the same as the cymbals they're replacing. That's important to a drummer. They come in a full range of crashes, rides, and hi-hats. Dragon cymbals are a breakthrough in the exotic realm of Chinese cymbals, the ones with the squared-off bells and upturned edges that produce a harsh, dirty clang or a gong like crash. Dragons are cast from a special formula of Chinese metals so that they can be made with round, playable bells and straight edges, yet retain that distinctively dark Chinese sound. Because of that, Meinl can now take its place as the first cymbal-makers to produce Chinese hi-hats, splashes, crashes and rides, as well as the traditional "pang" cymbals. As Mr. Spock of *Star Trek* would say, "fascinating." For more info, write Meinl, c/o Outfront Inc., P.O. Box 807F, Lynbrook, NY 11563.



STEINBERGER GUITAR

Steinberger's finally come up with an affordable version of its revolutionary headless, bodyless bass and guitar. It's the GP-2S, with Steinberger's epoxy-blend body and maple neck (look ma, still headless!), EMG, active-electronic pickups, and Steinberger's new S-Trem tremolo bridge. The S-Trem is a neat update of Fender's old "Floating Tremolo" bridge, the one found on vintage Jaguars and Jazzmasters that used a button to lock the bridge's movement in place for tuning stability should a string break. It also makes tremolo and non-tremolo (as in, imagine you're playing a Gibson with a stop-tailpiece bridge) playing possible on the same guitar. Best of all, the GP-2S with S-Trem bridge is priced at just \$1,095 list — not cheap, but a lot less than the original Steinbergers. For more info, write Steinberger Sound, 122 South Robinson Ave., Newburgh, NY 12550.



OVATION LEGEND ELITE GUITARS

Ovation's new Legend Elite series of electrified-acoustic guitars brings its unique and widely acclaimed 22-sound-hole configuration to its lowest price range ever. Both the Legend Elite 1735 6-string and the 1736 12-string feature solid spruce tops, rosewood fingerboards, Schaller chrome machines, distinctive inlay patterns around the sound-holes, and Ovation's new OP-24 on-board active equalization system. List prices are \$1,095 for the 6-string, and \$1,195 for the 12-string. For more info, write Ovation Instruments, c/o. Kaman Co., Blue Hills Avenue Extension, P.O. Box 4, Bloomfield, CT 06002.



Twisted Sister Rock & Roll Outlaws

Dee Snider



Mark Weiss/MWA

"We came, we saw, we kicked some...!"

by Keith Elliot Greenberg

Twisted Sister members Dee Snider, Jay Jay French, Eddie Ojeda, Mark Mendoza and A.J. Pero have been in the business long enough to be able to spot a groupie. At

their concerts, the boys can look out into the audience and differentiate between the ladies who confine their strutting to the arena and those who carry out their act be-

tween the sheets. Whether on the streets, in restaurants, or in offices where they do business, Dee & Co. can see through demurely coifed hair and pearls. In fact, when Snider testified before the U.S. Senate Commerce Committee

on the rating of albums, he stared at the opposition table and spotted what he perceived to be — of all things — a groupie.

Tipper Gore, the wife of Tennessee Democratic Sen. Albert Gore and a leader in

the censorship movement, caught his eye. "Just look at Tipper," Dee said. "She was probably a rah-rah cheerleader in high school. She even said she liked Prince's *Let's Go Crazy*. She was a rocker at one time."

Of course, she's a rocker no more. Tipper included Twisted Sister on her "Filthy Fifteen" list of groups with offensive lyrical content. "She attacked our songs and videos on TV, saying she wanted to debate Dee Snider," Dee recalled. "That might be because I'm the best-known heavy-metal star to Mr. and Mrs. Average American. I've done **Entertainment Tonight**, I've done **David Letterman**, I've done **People** magazine. I've had a lot more mainstream coverage than Motley Crue and some of these other bands. And I'm very visual. So she probably thought, 'I can get him and make an example out of him.' The TV shows began hounding me, but I was writing songs and rehearsing. I really hadn't been keeping up with what was going on."

"Then the Senate called, probably because Tipper Gore said to her husband, 'Honey, can you please get me Dee Snider from Twisted Sister?' I think Frank Zappa called it 'conubial insider trading.' If they weren't married, there'd be a law against what she did — trying to get a favor out of a senator while they were in bed."

"When the Senate called me, I figured all the press would be there so I could get my point across without taking hours and hours out of my recording schedule. So I said, 'Okay,' I sat down with my lawyer, left the studio for two weeks and crammed for the hearing, bombarding myself with everything I could find. We sent people out to places where the pro-censorship people were speaking so we'd know their arguments. We hired law students to write opinion papers for me. I went into training like Rocky. I walked into that hearing ready."

"Tipper Gore thought rock stars were stupid. Well, I'm telling you, those senators are D-U-M-B. They might have education, but so do I. I graduated high school with a B+



Jay Jay French: He shares the stage spotlight with Dynamic Dee.

average — without studying. You have this image of the Senate and you realize, 'Hey, these guys are no different than me.' They might be good talkers, but I'm a good talker too. Except I practice Brooklynese and they practice Washingtonian.

"They didn't put nothing over on me. I was just like a machine — boom, boom — the words were flowing out of my mouth. As Bill Murray said in **Ghostbusters**, 'We came, we saw, we kicked some ass.'"

Testifying before the Senate

committee has just been one part of Twisted Sister's ever-growing fame. The band appeared in **Pee Wee's Big Adventure**, playing themselves in the process of taping a video while the berserk star of the film zips across the sound stage on a bicycle. In

"We're still hungry because we want people to believe in us."

the same sequence, Pee Wee Herman interrupts the shooting of a Godzilla movie. This scene caught the attention of Dee, a longtime Godzilla freak.

"I want to do a Godzilla seminar at a university," he revealed. "I am one of America's foremost Godzilla experts. I talked to Pee Wee Herman's friend, the one who made the Godzilla costume, and he's really out there. We both have tons of Godzilla paraphernalia at home. The two of us, we might conduct the seminar together."

Don't think Snider is fantasizing. After all, he proved to his early critics, by establishing Twisted Sister as a top act, that he follows through on his pipe dreams. Sure, Godzilla might seem like an immature obsession for a 30-year-old husband and father, but where does maturity get you anyway?

"As people get older, they think they have to stop having

fun," Dee sadly observed. "It's like, 'Well, I'm out of college now. Guess I have to grow up.' My father-in-law raced Harley-Davidson motorcycles, drove a 'vette, played drums in a band, and was a tennis player. He got married, got rid of the fun things, went into bricklaying and said, 'Now I have to be responsible.'"

"My brother, who was a bigger dirtbag than me — hotrods, fighting, everything to the extreme — got married, got fat, sold his hotrods, got a Honda Civic, cut his hair, and started wearing Bermuda shorts. He's only 24! Luckily, he saw what was wrong and he's turning his life around. I mean, maybe when you're 30, you don't have the time to work in your backyard on a hotrod all day. But you can drive a Camaro instead of a Honda Civic. You can dress cool, not like a total stooge."

The strength of Twisted Sister's music, as evidenced on

their latest LP, **Come Out And Play**, has everything to do with the fact that the band members refuse to deny or forget the hungry years. "I used to live in Wantagh, Long Island, above a coffeeshop, with my brother and all these animals," Dee fondly remembered. "We used to walk the dog on the roof. He'd shit on people in the street. The elevated train would go by, and the furniture would rearrange itself. We'd say, 'The TV was just on the other side of the room, wasn't it?'"

"I guess everything had its time. High school, I don't have any really good memories. But living in that place is a good memory. There was a bar next door. Saturday night, there'd be bums sleeping in the stairway, fights going on in the street. We'd be outside, stopping girls from getting raped."

Come Out And Play, which features a remake of *Leader Of The Pack*, and a

duet with Dee's idol, Alice Cooper, possesses as much energy as those not-so-long-ago days. "The album could have been called **Still Hungry**," Dee said, "because we are. We're still hungry because we want people to believe in us, and there's so much more to achieve."

One achievement, however, is already in the bag. It's not a gold record or the chance to appear on a television show. It's a gym. During Twisted Sister's lean years, the manager of the Iron Masters gym in Massapequa Park, Long Island, would let Snider use the facilities. "One day, the owner came in and freaked. 'Who's this guy? Why didn't he pay?' He threw me out."

Snider stopped, then smiled the smile of a man who knows justice. "I said, 'All right, I'll leave. But one day I'm gonna own this place.' Now I do." □



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SHAKE YOUR FOUNDATIONS

As recorded by AC/DC

**YOUNG
YOUNG
JOHNSON**

See me leanin' on the bar
I got my head in a whiskey jar
Feelin' good 'cos the city's alive
I'm gettin' ready to rock and jive
I get up and I slide across the
floor
You wanna come I'll meet you at
the door
No one can stop us 'cos we're
feelin' too right
We're gonna steal our way
around tonight all right, all
right.

Aye, aye, oh, shake your

foundations
Aye, aye, oh, shake it to the floor
Aye, aye, oh, shake your
foundations
Aye, aye, oh shake it.

I was takin' no liberties
She's gettin' hotter off the heat
on me
I was oilin' she was slick
Lickin' off the sweat on her
favorite trick
She called help me, please yes
Tame this animal, and help me to
breathe
I said no, no way.
You gotta come with me all of the
way
OK, I'll play.

Aye, aye, oh, shake your
foundations
Aye, aye, oh, shake it to the floor
Aye, aye, oh, shake your

foundations
Aye, aye, oh, shake it.
(Repeat)

We had the night, we had the time
She had the sugar and I had the
wine
Took my hand, shook me to the
core
I told her not to touch, but she
was coming back for more
You know what for.

Aye, aye, oh, shake your
foundations
Aye, aye, oh, shake it to the floor
Aye, aye, oh, shake your
foundations
Aye, aye oh, shake it to the floor.
(Repeat)

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HOME SWEET HOME

As recorded by Motley Crue

**NIKKI SIXX
VINCE NEIL
TOMMY LEE**

*You know I'm a dreamer
But my heart's of gold
I had to run away high
So I wouldn't come home low.*

*Just when things went right
Doesn't mean they were always
wrong
Just take this song and you'll
never feel
Left all alone
Take me to your heart
Feel me in your bones
Just one more night
And I'm comin' off this
Long and winding road.*

*I'm on my way
I'm on my way
Home sweet home
Tonight, tonight
I'm on my way
I'm on my way
Home sweet home.*

*You know that I've seen
Too many romantic dreams
Up in lights fallin' off the
silver screen
My heart's like an open book
For the whole world to read
Sometime nothing keeps me
together at the seams.*

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LET THE MUSIC DO THE TALKING

As recorded by Aerosmith

JOE PERRY

*Wanna take a chance and dance
Before I got to leave alone
One short song and she'll be gone
I wish her off was on
Gotta try, gotta try another way
To get her to come around to me
Wanna take a chance and dance
Before I got to leave alone.*

*Let the music do the talking
Let the music do the talking
Let the music do the talking
Let the music do the talking.*

*There's just one more thing I've
gotta say
But I'll explain a different way
You've gotta know I got an axe to
grind
I know you won't mind
In your eyes I see the sky
No question our hearts belong
entwined
One last thing our love is
positively meant to be.*

*Let the music do the talking
Let the music do the talking
Let the music do the talking
Let the music do the talking.*

*Wanna take a chance and dance
Before I got to leave alone
One short song and she'll be gone
I wish her off was on
Gotta try, gotta try another way
To get her to come around to me
Wanna take a chance and dance
Before I got to leave alone.*

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LONG BEFORE I DIE

As recorded by Armored Saint

**JOHN BUSH
JOEY VERA**

*Well you got yours
Baby I got mine
We just can't seem
To make ends meet
Don't you realize
When jumping in the water
You're gonna get wet
Past knee deep.*

*Give and give and take
Taken by mistakes
Sooner or later deceits
Gonna hit you
Lay your cards
On the table and draw.*

*From now on
I call the shots
Long before I die
Long before I die.*

*Give and give and take
Taken by mistakes
From now on
I call the shots
Long before I die
Long before I die
Long before I
Long before I
Long before I die
Long before I die
Long, long.*

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		3	40/50 Firecrackers - Br. 2,000 pcs., Case 16,000 pcs.	16.00	105.00				37	Two-Stage Silver Jet Spin Up - \$1.75 ea.	15.00	150.00	
		4	10/200 Black Cat - Br. 2,000 pcs., Case 16,000 pcs.	18.00	120.00				38	Two-Stage Space Jets (12 to pkg.)	3.00	30.00	
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		16	Parachute Rocket with Flare	6.00	60.00				50	Red Rat Chasers (144 to pkg.)	7.00	70.00	
		17	4 oz. Skyrocket w/Stars or Report	8.00	80.00				51	Party Snappers (50 to pkg.)	.75	7.50	
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		22	#100 Floral Shell	7.95	70.00					Sparklers and Fountains	BOX	DZ BX.	
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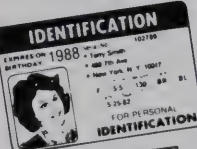
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THIS COULD BE THE NIGHT

As recorded by Loverboy

PAUL DEAN
MIKE RENO
BILL WRAY
JONATHAN CAIN

Ask any girl
In this lonely world
Ask any girl
She'll say make it last forever
I'm holding out my hand
I finally understand
So turn out the lights oh yeah
We'll make it last forever.

I've been down the streets of
desire
Sometimes I was so uninspired
You found what was locked up
inside of me.

This could be the night
The night to remember
We'll make it last forever
This could be the night
Oh to end all nights.

I've always been the one
Loving on the run
That's when you come undone
Oh girl why do you wait for me
Out on the borderline
Between the hurting lies
And the true emotions
That make it last forever.

This could be the night
The night to remember
We'll make it last forever
This could be the night
Oh to end all nights.

I've been down the streets of
desire
Sometimes I was so uninspired
You found what was locked up
inside of me.

This could be the night
The night to remember
We'll make it last forever
This could be the night
Oh to end all nights.

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LEADER OF THE PACK

As recorded by Twisted Sister

GEORGE MORTON
JEFF BARRY
ELLIE GREENWICH

Hey is he really goin' out with her
There he is let's ask him
Hey man is that your ring she's
wearin'
Uh huh
Man it must be great ridin' with
her
Are you pickin' her up after
school today
Uh huh
By the way where'd you meet her.

I met her at the candy store
She turned around and smiled at
me
You get the picture
Yeah we see
That's when she fell for
The leader of the pack.

Her folks were always putting me
down
They said I came from the wrong
side of town
They told her that I was bad
But she knew I was sad
That's why she fell for

The leader of the pack.

One day her dad said find
someone new
She had to tell me that we were
through
I stood there and asked her why
But all she could do was cry
I'm sorry I hurt you
The leader of the pack.

She was so small
As she kissed me goodbye
Her tears were beginning to show
And as she drove away on that
rainy night
I begged her to go slow
If she heard I'll never know
No no no no no no no no
Look out, look out, look out.

I felt so helpless what could I do
Remembering all the things we'd
been through
The gang they all stop and stare
I can't hide my tears but I don't
care

I'll never forget her
The leader of the pack.

Leader of the pack
And now she's gone.
(Repeat)

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Metal Method guitar lessons have reached more than 50,000 guitarists in 54 countries during the past three years. This revolutionary course has helped shape the sound of the next generation of guitarists. What is it that has made Metal Method so incredibly popular around the world?

Unlike most guitar systems, this one teaches you how to find your own original style instead of just becoming a carbon copy of guitar heroes. Plus, the Metal Method is so simple to understand that it enables you to quickly reach your potential instead of taking years. **Another thing that makes this course so popular — Metal Method guarantees you are going to learn.** If for any reason you're not satisfied, return the lessons within fifteen days and you'll receive a full refund. **Try to find another course that's willing to guarantee you're going to become a better guitarist!**

Each lesson is taught on cassette and fully explained in an accompanying booklet. There's no need to learn to read music to understand everything completely. And no previous guitar playing experience is necessary. But for the Metal Method to be effective you **must** choose lessons for your level of playing experience. So please read each lesson description carefully.

If you have friends who have recently made amazing progress playing guitar, ask them about Metal Method. Chances are, this course has helped them along the way. You have nothing to lose by trying this (because it's guaranteed) and Metal Method could mean the difference between success and failure. **Haven't you waited long enough?**

LONDA/METAL METHOD PRODUCTIONS



Metal Method lessons are used by guitarists in 54 countries around the world. Instructor Doug Marks (pictured) plays Charvel/Jackson guitars.

My son Tom got over \$50 worth of your guitar lessons and he really is doing great. At first I thought these lessons would be a total waste. Boy was I wrong. Thanks a lot for putting something like this out. — *Mrs. Sue De Fazio*
Scranton, PA

Your lessons are very easy to understand even for somebody from the other side of the world, and also much better than other courses I've had! — *Christian Ahlberg*
Soderkulla, Finland

I was waiting for my teacher to teach me the things I wanted to learn and became impatient. I hesitantly ordered your Licks Lesson and was amazed by how much I learned in just a few weeks! — *Mark Kirlin*
Laramie, WY

Your lessons are great! They helped me get into a band. — *Diana Thomas*
Glendive, MT

My friend bought your first four lessons before he'd ever picked up a guitar. Now you should hear him! If Metal Method can do that for him I can't wait to see what it will do for me — someone who's been struggling for six years!

— *Derek Green*
Melbourne, Australia

I've heard a lot about your tapes from my friends and I've always wondered why they progressed so much faster than I did. Well now I know! You have worked miracles according to my friends and that's what I need.

— *Don Howell*
Clearfield, UT

I learned more from 2 Metal Method lessons than from taking a year and a half of weekly lessons. — *Mark Wolf*
Parma, OH

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Mark "Weissguy" Weiss

COME OUT AND PLAY

As recorded by Twisted Sister

DEE SNIDER

Are you afraid
Of things that go bump in the
night.

Behind closet doors
Are things when you turn out
the light

Don't be afraid of the night
There's a light in the dark
burning bright
Don't be afraid
Don't be afraid
Don't be afraid
Of the light.

Come inside our world
An oyster 'round a pearl
You'll all be safe inside
A perfect place to hide you'll
see
Fun by decree.

Ride above the storm
The average and the norm
A newfound ecstasy
A wild fantasy come true
This one's for you.

Oh welcome to our show
Oh welcome to our life
Just follow me and you'll set
yourself free
Now won't you come out
and play.

Come out and play
Come on out and play
Come out and play
Come on out and play
Come out and play
Come on out and play
Come out and play
Come on out and play.

Join our cavalcade
Enter the world you made
We're only here for you
To do what you won't do you
know

On with the show.

A place where fallacy
Becomes reality
We'll spin your head around
We're programmed to astound
stand by
Prepare to fly.

Oh welcome to our show
Oh welcome to our life
Just follow me and you'll think
that you're free
Now won't you come and play.

Come out and play
Come on out and play
Come out and play
Come on out and play
Come out and play
Come on out and play
Come out and play
Come on out and play.

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GO

As recorded by Asia

JOHN WETTON
GEOFFREY DOWNES

Dig for vict'ry go for gold
I don't wanna die before I get old
And I wonder where I'm going to
There's some way out
There's some way through
But I'm lost, I'm lost I'm down
again
My direction is changing
Which way, which way can I go
Get up and go.

You start me up you slow me
down
No one can deny you get around
When you're hot you're cold
you're in between
I keep asking myself what does
this mean
And I walk that tightrope you
should know
I'm losing my balance
Maybe, maybe I should go
Get up and go
Just go
Get up and go.
Face to face in sympathy
Now you turn your back
on me
Turn a card and win

But you may lose
Fate only has that right to choose
If you're right leave me here
I'll die alone
You've got the time, you've just
got time, you've got the time
Just go
Get up and go
Just go
Get up and go
Just go
Just go.

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SHOT IN THE DARK

As recorded by Ozzy
Osbourne

OZZY OSBOURNE
PHIL SOUSSAN

*Out on the street I'm stalking
the night
I can hear my heavy breathing
Paid for the kill but it doesn't
seem right
Something there I can't believe
in.*

*Voices are calling from inside
my head
I can hear them I can hear
them
Vanishing memories of things
that were said
They can't try to hurt me now.*

*But a shot in the dark
One step away from you
A shot in the dark
Always creeping up on you.*

*Taught by the powers that
preach over me
I can hear their empty reason
I wouldn't listen I learnt how
to fight
I opened up my mind to
treason.*

*But just like the wounded and
when it's too late
They'll remember they'll
surrender
Never a care for the people
who hate
Underestimate me now.*

*But a shot in the dark
One step away from you
A shot in the dark
Not a thing that you can do
A shot in the dark
Always creeping up on you.*

*But just like the wounded and
when it's too late
They'll remember they'll
surrender
Never a care for the people
who hate
Underestimate me now.*

*But a shot in the dark
One step away from you
A shot in the dark
Not a thing you can do
A shot in the dark
Always creeping up on you.*

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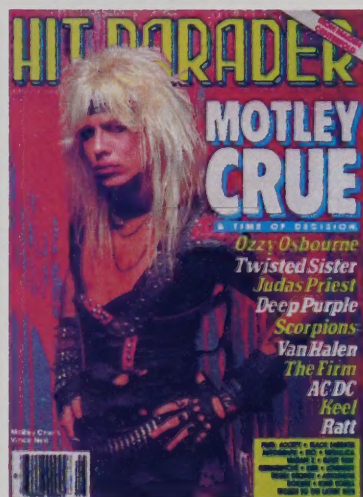
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*Everywhere around the world
Everybody's doin' time
Freedom comes at 5:15
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nine.*

*It takes a hard workin' lover
To keep on towin' the line
I'll meet you under the covers
I get excited
I'm so excited.*

*Well we work all day
And we don't know why
Well there's just one thing
That money can't buy
When your body's been starved
Feed your appetite
When you work all day
You gotta uh all night.*

*Take me to the jungle honey
We're livin' in a human zoo
Getcha turnin' tricks for
money
I'd rather roll around with you.*

*'Cos when the waitin' is over
I come a-runnin' to you
I got the whole night to show
you
I get excited
I'm so excited.*

*Well we work all day
And we don't know why
Well there's just one thing
That money can't buy
When your body's been starved
Feed your appetite
When you work all day
You gotta uh all night.*

*Well we work all day
And we don't know why
Well there's just one thing
That money can't buy
When your body's been starved
Feed your appetite
When you work all day
You gotta uh.*

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WILD CHILD

As recorded by W.A.S.P.

**BLACKIE LAWLESS
CHRIS HOLMES**

*I ride
I ride the winds
That bring the rain
A creature of love
And I can't be tamed
I want you
'Cause I'm gonna take your love
from him
And I'll touch your face
And hot burning skin
No he'll never ever touch you
like I do*

*So look in my eyes
And burn alive the truth.*

*I'm a wild child
Come and love me
I want you
My heart's in exile
I need you to touch me
'Cause I want what you do
I'm a wild child
Come and love me
I want you
My heart's in exile
I need you to touch me
'Cause I want what you do
I want you.*

*Tell me
Tell me the lies
You're telling him*

*When you run away
'Cause I wanna know
'Cause I
I'm sure it's killing him
to find
That you run to me
When he lets you go
'Cause I'm burning, burning,
burning up with fire
So come turn me on
And turn the flames up higher.*

*A naked heat machine
I want your love
When the moon's arise
We'll feel just what it does.*

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